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THE MADAME LEFORTIER COLLECTION

A VERY IMPORTANT COLLECTION OF
**ANTIQUE FRENCH AND ITALIAN
FURNITURE**

CLOCKS, EMBROIDERIES, VELVETS, RARE
AND BEAUTIFUL OLD LACES, AND
FORTY VALUABLE TAPESTRIES

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH
NEW YORK

ON FREE PUBLIC VIEW
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
BEGINNING SATURDAY, NOVEMBER 27TH, 1920
AND CONTINUING UNTIL THE DATE OF SALE

THE VERY IMPORTANT COLLECTION
FORMED BY
MADAME ANNETTE LEFORTIER
THE WIDELY KNOWN FRENCH EXPERT

UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES
THURSDAY, FRIDAY AND SATURDAY AFTERNOONS
DECEMBER 2ND, 3RD AND 4TH, 1920
BEGINNING AT 2.00 OCLOCK



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ILLUSTRATED CATALOGUE
OF
A VERY IMPORTANT COLLECTION OF
**ANTIQUE FRENCH AND ITALIAN
FURNITURE**
CLOCKS, EMBROIDERIES, VELVETS, RARE
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BY DIRECTION OF THE FRENCH EXPERT

MADAME ANNÉTE LEFORTIER
FAUBOURG ST. HONORÉ, PARIS

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH

ON THE AFTERNOONS HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
AND HIS ASSISTANTS, MR. OTTO BERNET AND MR. H. H. PARKE

THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK

1920

1393



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ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

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1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

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AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South.

CATALOGUE

FIRST AFTERNOON'S SALE

THURSDAY, DECEMBER 2, 1920

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2 O'CLOCK

1—STRIP OF INSERTION

C. Lehmann.

4- Italian peasant lace. Seventeenth century.

Length, 3 yards 26 inches; width, 2½ inches.

2—PEASANT HOUSEHOLD LACE

Mrs. B. A. Roman.

4- Italian. Seventeenth century.

Length, 3 yards 28 inches; width, 3 inches.

3—NORTH ITALIAN GUIPURE LACE

Miss Morris.

1- An interesting specimen characteristic of early seventeenth century pillow lace in which the scroll of the pattern is supported by neither tie-bars nor mesh, but by the contact of its edges.

Length, 4 yards 5½ inches; width, 3 inches.

Mrs. B. A. Roman.

4—BORDER OF TAPE AND NEEDLEPOINT LACE

15- With a design of irregular foliated scrolls.

Length, 5 yards; width, 3½ inches.

First Afternoon

17. ⁵⁰ 5—STRIP OF FLEMISH PILLOW LACE *Mrs. Truman*
With details of the pattern in point d'esprit. Eighteenth century.
Length, 4 yards 30 inches; width, 4 inches.

17. ⁵⁰ 6—OLD ITALIAN PILLOW LACE *Mrs. F. Wicker*
Abruzzi peasant work.
Length, 4 yards 6 inches; width, 4½ inches.

17. ⁵⁰ 7—OLD ITALIAN PILLOW LACE *Mrs. O. Furaro.*
With a scrolling ribbon pattern.
Length, 4 yards; width, 3½ inches.

17. ⁵⁰ 8—ITALIAN PILLOW LACE *" "*
Abruzzi peasant work. Eighteenth century.
Length, 3 yards; width, 3 inches.

17. ⁵⁰ 9—GENOESE PILLOW LACE *Mrs. B. G. Truman.*
Italian. Eighteenth century.
Length, 3 yards 20 inches; width, 3½ inches.

17. ⁵⁰ 10—OLD ITALIAN PILLOW LACE *Mrs. A. Fleischman.*
With a design of irregular scrolls.
Length, 3 yards; width, 5 inches.

17. ⁵⁰ 11—NORTH ITALIAN PILLOW LACE *Mrs. W. A. Gelshene.*
With a tape-like pattern of serpentine scrolls. Sometimes called "punto di Rapallo."
Length, 6 yards 6 inches; width, 4 inches.

17. ⁵⁰ 12—ITALIAN PILLOW LACE *Mrs. L. Ettlinger.*
With a scrolling tape or ribbon design. Italian. Eighteenth century.
Length, 3 yards 23 inches; width, 5 inches.

17. ⁵⁰ 13—BORDER OF "VAN DYCK" POINTS *Mrs. L. Fleischman.*
Old Italian needlepoint called "punto avorio," a stitch peculiar to the lace-makers of a little valley in northern Italy.
Length, 29 inches; width, 4¾ inches.

First Afternoon

14—BORDER OF “VAN DYCK” POINTS *J. F. Feder.*
10—Similar to the preceding.
Length, 25 inches; width, 4½ inches.

15—BORDER OF ITALIAN RETICELLO *Miss Morris.*
4—Edged with pointed pillow lace. Early seventeenth century.
Length, 34 inches; width, 5½ inches.

16—FLOUNCE OF POINT DE MILAN *Mrs. A. G. Gushene.*
30—With a delicate pattern of foliated scrolls. Italian. Eighteenth century.
Length, 4 yards; width, 5½ inches.

17—POINT DE MILAN BORDER *Mr. B. A. Donan.*
8—With irregular scroll design. Italian. Early eighteenth century.
Length, 2 yards 23 inches; width, 3 inches.

18—BORDER OF EMBROIDERED FILET *Mrs. Freeman.*
35—With a formal pattern of diagonal bands, branching leaves and scrolls. Italian. Eighteenth century.
Length, 7 yards 31 inches; width, 5½ inches.

19—BORDER OF EMBROIDERED NET OR BURATO *Mrs. J. O. A. Pitney.*
20—A beautiful grape-vine pattern with leaves and fruit. Italian. Seventeenth century.
Length, 4 yards 32 inches; width, 5 inches.

20—BORDER OF EMBROIDERED NET OR BURATO *Mr. F. P. Mitchell.*
15—Similar to the preceding.
Length, 4 yards 5 inches; width, 5 inches.

21—BORDER OF NORTH ITALIAN GUIPURE *Mrs. A. G. Gushene.*
3—An interesting piece of Genoese pillow lace with a bold pattern of conventionalized floral scrolls. Italian. Seventeenth century.
Length, 3 yards 16 inches; width, 8½ inches.

22—BORDER OF ITALIAN TAPE LACE *" " "*
17—With needlepoint fillings and ground. Eighteenth century.
Length, 4 yards; width, 6 inches.

First Afternoon

23—BORDER OF POINT DE MILAN

Mrs. Freeman

1150 The design is composed of an individual scroll motive with foliated terminals repeated at set intervals on a braided star mesh. Lace of this type is usually made on a square pillow.

Length, 3 yards 12 inches; width, 7 inches.

24—BORDER OF ITALIAN PILLOW LACE

Mrs. L. B. Englehart.

37.50 With a beautiful pattern of coralline scrolls. Eighteenth century.

Length, 4 yards 6 inches; width, 7 inches.

25—BORDER OF ITALIAN PILLOW LACE

Mrs. Battadore

30 - Similar to the preceding.

26—EIGHTEENTH CENTURY PAINTED FAN

" "

25 - Painted on both sides with figure subjects and landscapes. Ivory blades and guards, carved, pierced and gilded.

27—FRENCH EIGHTEENTH CENTURY FAN

Mrs. A. K. L.

30 - Decoration of figure subject: "Love's Offering," and male and female medallion portraits. Elaborate mother-of-pearl blades and guards, which are carved, pierced and gilded.

28—BORDER OF POINT DE MILAN

Mrs. Freeman.

27.50 Italian. Eighteenth century.

Length, 3 yards 21 inches; width, 7½ inches.

29—TRIMMING FOR AN ALB IN POINT DE MILAN

Mrs. O. Ferraro.

45 - With a design of delicate leafy scrolls. Italian. Early eighteenth century.

Length, 3 yards 23 inches; width, 11 inches.

30—BORDER OF SPANISH PILLOW LACE

Mrs. Horace

30 - Trimming for an alb. The design has for its central motive a monstrance surrounded by birds; the field of the pattern is made up of detached floral sprays and occasional peacocks. Spanish. Early eighteenth century.

Length, 3 yards 12 inches; width, 9 inches.

First Afternoon

Mrs. A. Fleischman.

31—BORDER OF SEVENTEENTH CENTURY TAPE LACE

32. ⁵⁰ With needlepoint fillings, brides and edge. Italian.

Length, 4 yards; width, $5\frac{1}{2}$ inches.

Mrs. Freeman.

32—BORDER OF SEVENTEENTH CENTURY TAPE LACE

Similar to the preceding.

40—Length, 3 yards 23 inches; width, $5\frac{1}{2}$ inches.

Mrs. A. Fleischman.

33—FLOUNCE OF VALENCIENNES LACE WITH SQUARE MESH

50—Conventionalized floral pattern of detached sprays. French or Belgian. Nineteenth century.

Length, 5 yards 15 inches; width, $6\frac{1}{2}$ inches.

Mrs. J. A. Pitney.

34—FLOUNCE OF VALENCIENNES LACE WITH SQUARE MESH

Similar to the preceding.

55—Length, 5 yards 18 inches; width, $6\frac{1}{2}$ inches.

Mrs. A. Fleischman.

35—FLOUNCE OF VALENCIENNES LACE WITH SQUARE MESH

55—Similar to the preceding.

Length, 5 yards 20 inches; width, $6\frac{1}{2}$ inches.

Mrs. L. O. Skinner.

36—NEEDLEPOINT LACE (IN TWO PIECES)

25—Point d'Alençon, beautiful in quality and design; a formal leaf border surmounted by a scrolling band and floral vine, the field *semé* with dots. French. Early nineteenth century.

Lengths, 26 inches; widths, $4\frac{1}{2}$ inches.

37—BORDER (IN THREE PIECES)

" " "

22. ⁵⁰ Point appliquéd, bobbin sprays with details in needlepoint on tulle. Belgian. Nineteenth century.

(1) Length, 2 yards $10\frac{1}{2}$ inches; width, $4\frac{1}{2}$ inches.

(2) Length, 1 yard $12\frac{1}{2}$ inches; width, $4\frac{1}{2}$ inches.

(3) Length, 20 inches; width, 3 inches.

Mrs. L. B. Egglehart.

38—SCARF OF POINT APPLIQUÉ

32. ⁵⁰ Brussels needlepoint on tulle, with a pattern of delicate scrolls and conventionalized floral forms. Brussels. Nineteenth century.

Length, 2 yards 27 inches; width, $5\frac{1}{2}$ inches.

First Afternoon

Mrs. C. B. Englehardt.

39—BORDER OF POINT APPLIQUÉ

35- Brussels needlepoint on tulle. A graceful border of detached floral sprays, the field *semé* with small buds. Brussels. Early nineteenth century.

Length, 4 yards 19 inches; width, 6½ inches.

40—FLOUNCE OF POINT APPLIQUÉ

Mrs. Chelisa

37.⁵⁰ Bobbin sprays with details in needlepoint, on tulle. The design a graceful arrangement of scrolling bands with sprays of leaves. Belgian. Nineteenth century. (In six pieces.)

Length, 5 yards 30 inches; width, 8½ inches.

41—QUILLE OF SO-CALLED “POINT DE MILAN”

Mrs. S. J. fir.

20- A scrolling pattern of pillow-made lace with ground of needlepoint. Flemish. Eighteenth century.

Length, 3 yards 5½ inches; width, 3½ inches.

42—NEEDLEPOINT LACE (POINT D’ALENCON)

Mrs. C. B. Englehardt.

15- Period of Louis XVI. Designed with a border of small medallions, the ground *semé* with leaves and circles, or “larmes.” French. End of eighteenth century.

Length, 1 yard 15 inches; width, 3½ inches.

43—BORDER OF SIXTEENTH CENTURY EMBROIDERED NET OR BURATO

Mrs. C. B. Englehardt.

35- Hand-woven mesh with a design of diagonal bands and formal oak branches familiar in Italian lace-pattern books of the sixteenth century. *Length, 4 yards 8 inches; width, 6 inches.*

44—BORDER OF SIXTEENTH CENTURY EMBROIDERED NET OR BURATO

Mrs. C. B. Englehardt.

25- Similar to the preceding.

Length, 3 yards 26 inches; width, 6 inches.

45—BORDER OF SIXTEENTH CENTURY EMBROIDERED NET OR BURATO

Mrs. C. B. Englehardt.

30- Similar to the preceding.

Length, 4 yards 10 inches; width, 6 inches.

First Afternoon

Mrs. F. L. F. F.

46—VEIL OF POINT APPLIQUÉ

17-⁵⁰ Brussels needlepoint on tulle, with a border of openwork scrolls and delicate floral sprays. Belgian. Nineteenth century.

Length, 1 yard 17 inches; width, 17½ inches.

47—FLOUNCE (IN TWO PIECES)

Mrs. Freeman.

18-⁵⁰ Point appliquéd; bobbin and needlepoint on tulle. The design a formal arrangement of bands and festoons with bow-knots and pendants; set floral bouquets separated by vertical floral ornaments, in a field powdered with dots. Brussels. Nineteenth century.

Lengths, 2 yards and 1 yard 18 inches; widths, 15 inches each.

48—FLOUNCE OF POINT APPLIQUÉ

Mrs. Chelsea.

19-⁵⁰ Bobbin sprays with details in needlepoint on tulle. The design an all-over pattern of delicately traced sprays and conventionalized floral forms. Belgian. Nineteenth century.

Length, 3 yards 16 inches; width, 15 inches.

49—A BEAUTIFUL FLOUNCE OF WHITE CHANTILLY

Mrs. F. L. F.

50- With a broad border of scrolls and floral forms enclosing an ornamental mesh; detached floral and leaf forms in the field.

Length, 6 yards 9 inches; width, 13 inches.

50—FLOUNCE OF POINT APPLIQUÉ

Mrs. F. L. F.

65- Bobbin sprays with details in needlepoint on tulle. The design a formal arrangement of medallions and ornamental bands with branching floral sprays. Brussels. Nineteenth century.

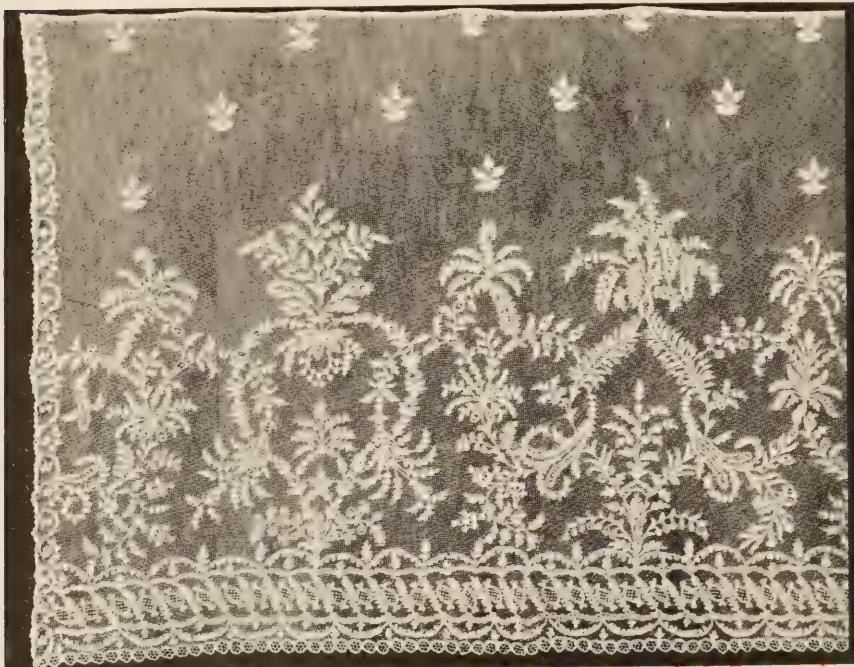
Length, 4 yards; width, 17½ inches.

51—SCARF OF POINT APPLIQUÉ

Mrs. R. H. Pelouze.

55- Bobbin sprays on tulle. The design an all-over pattern of conventionalized floral sprays and scrolls, with details in needlepoint. Belgian. Nineteenth century.

Length, 2 yards 30 inches; width, 22 inches.



7.10.2.5. England.

52—EXQUISITE BRIDAL VEIL OF BRUSSELS APPLIED LACE

35- With a delicate pattern in needlepoint on a pillow-made ground, the *vrai réseau* for which the Brussels workers were noted. A beautiful fabric, dating from the first quarter of the nineteenth century.

Length, 1 yard 18 inches.

53—SCARF OF POINT APPLIQUÉ

Mrs. L. Ettlinger

60- Bobbin sprays on tulle. Narrow side borders and deep end pattern of conventionalized floral sprays and scrolls. Belgian. Nineteenth century.

Length, 2 yards 25½ inches; width, 22½ inches.

54—FLOUNCE

Mrs. B. Stump

25- Finished at one end. Applied lace, bobbin sprays with details in needlepoint on tulle. The border a formal arrangement of a triple leaf device, the field pattern a symmetrical arrangement of floral forms. Brussels. Nineteenth century.

Length, 1 yard 16 inches; width, 20 inches.

First Afternoon

55—VEIL

Mrs. B. H. Homer.

12. 50 Carrickmacross appliquéd on tulle, worked in a pattern of conventionalized scrolls and floral forms. Irish. Nineteenth century. *Length, 41½ inches; width, 20 inches.*

56—FICHU OF POINT APPLIQUÉ

Mrs. F. P. Miller

20. Brussels needlepoint on tulle. The formal rose pattern with its pendent leaf border reflect the mode of the early Victorian era. Brussels. Nineteenth century.

Length, 2 yards; width, 33 inches.

57—SCARF

Mrs. A. Fleischman.

20. Of hand-run net, with border of carnations and two bands of detached sprays of carnations at the ends. Spanish. Nineteenth century. *Length, 2 yards 21 inches; width, 21½ inches.*

58—SCARF

Mrs. L. B. Englehart

17. 50 Of hand-run net, with detached leaf border and conventionalized floral sprays; the field powdered with small stars. Sicilian or Spanish. *Length, 2 yards 23 inches; width, 25 inches.*

59—SCARF OF POINT APPLIQUÉ

J. Dr. T. Smith

25. Brussels needlepoint on tulle. A charming border of the tulip motive, with conventionalized floral sprays at the ends. Brussels. Nineteenth century.

Length, 2 yards 25 inches; width, 22 inches.

60—SCARF OF HAND-RUN NET

Mrs. L. B. Englehart.

27. 50 Narrow side borders with broad end bands of conventionalized floral forms in detached sprays, the ground *semé* with dots. Spanish. Nineteenth century.

Length, 2 yards 30½ inches; width, 36 inches.

61—SCARF OF POINT APPLIQUÉ

Mrs. A. Fleischman.

70. Needlepoint on tulle. The design a charming arrangement of delicately turned scrolls combined with detached floral sprays. French. Nineteenth century.

Length, 2 yards 34 inches; width, 25½ inches.

First Afternoon

62—NEEDLEPOINT LACE

Mrs. L. B. Eglehart.

20. Point d'Alençon (in three pieces). Beautiful in quality and design, with a formal border of medallions, the field pattern a floral festoon with dots. French. Early nineteenth century.

Lengths, 2 yards 18 inches, 1 yard 14½ inches and 1 yard 9½ inches; width, 3 inches.

63—STRIP OF POINT D'ALENÇON

Mrs. Chelsea.

40. Period of Louis XVI. With a dainty border in a sprig and leaf pattern edging a ground dotted with small leaves. French. End of eighteenth century.

Length, 2 yards 22 inches; width, 3½ inches.

(Illustrated)

64—POINT D'ALENÇON LACE

Mrs. B. St. L.

22. An interesting specimen in a delicate sprig pattern of the French "campane"—lace bordered on both edges—that was ruffled or plaited around the neck and down the front of the bodice, during the reign of Louis XV (1715-1774).

Length, 4 yards 10 inches; width, 2 inches.

(Illustrated)

65—TWO STRIPS OF NEEDLEPOINT LACE (POINT D'ALENÇON)

Mrs. A. A. Rogers.

17. A delicate vine pattern on a ground dotted with sprigs and blossoms. French. Period of Louis XVI (1774-1792).

(a) Length, 2 yards 27 inches; width, 3¼ inches.

(b) Length, 31 inches; width, 2¼ inches.

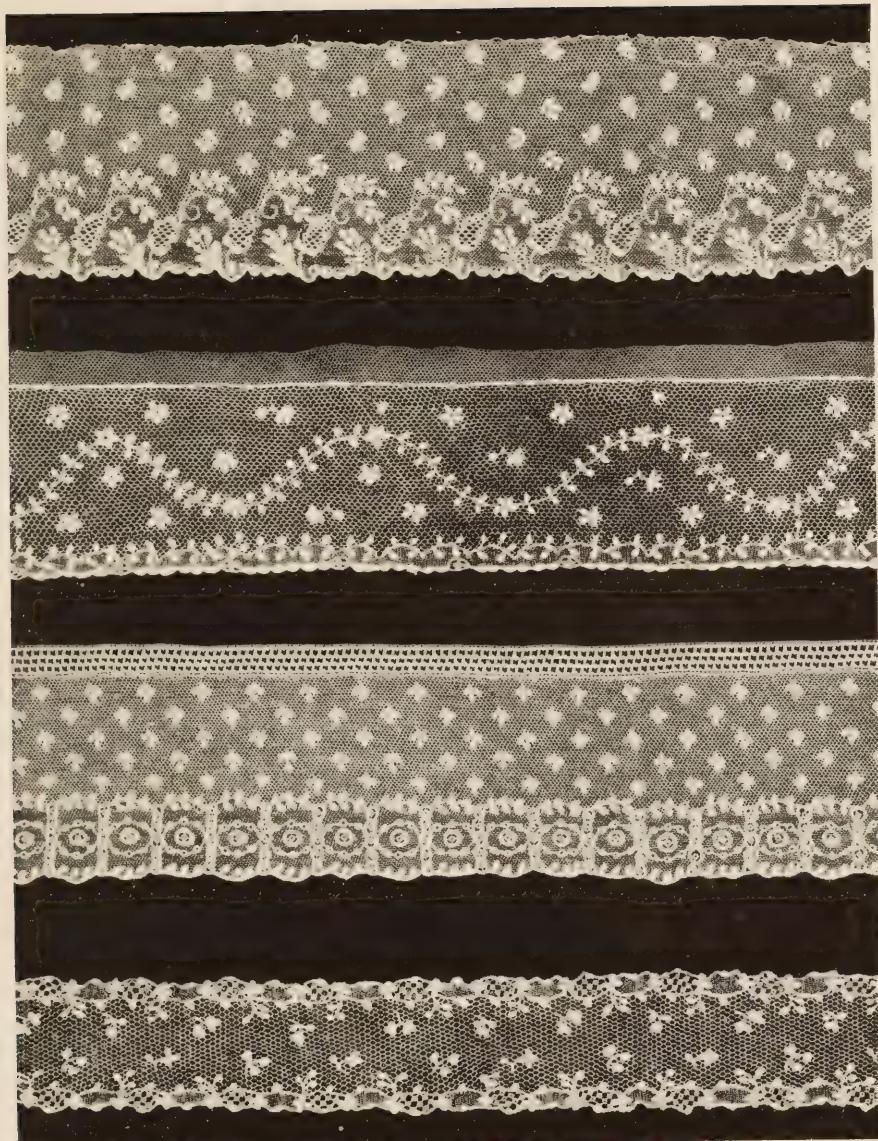
(Illustrated)

66—STRIP OF NEEDLEPOINT LACE (POINT D'ALENÇON)

37. The design a border of small medallions on a ground *semé* with a three-leaf sprig. French. Period of the Empire (1804-1814).

Length, 4 yards 18 inches; width, 3½ inches.

(Illustrated)



63

65

66

64

SPECIMENS OF POINT D'ALENCON AND NEEDLEPOINT LACE

First Afternoon

Mrs. B. A. Hornan.

67—FIVE STRIPS OF NEEDLEPOINT LACE (POINT D'ALENCON)

17.⁵⁰ Period of Louis XVI. With a design of dainty sprigs and blossoms on a delicate ground of cobweb mesh; similar to the pattern shown on the bodice of Marie Antoinette in the LeBrun portrait of the Queen and her children. French. End of eighteenth century.

(a) Lengths, 26 inches, (b) 102 inches (pieced), (c) 32 inches, (d and e) 25½ inches; widths, (a and b) 2 inches, (c, d, e) 1¾ inches.

H. R. Tallman.

68—NEEDLEPOINT LACE (POINT D'ALENCON)

20—Period of the Empire. An unusually attractive design with a border of overlapping crescents in openwork, the ground powdered with small buds. French. Early nineteenth century.

Length, 1 yard 27 inches; width, 4 inches.

69—NEEDLEPOINT COLLAR (POINT D'ALENCON)

22.⁵⁰ Of beautiful quality, with a design of festoons and floral bouquets. French. Nineteenth century.

Length, 14½ inches; width, 3½ inches.

70—NEEDLEPOINT LACE (POINT D'ALENCON) " " " "

22.⁵⁰ To match the preceding. (Two pieces.)

Lengths, 3 yards 10½ inches; widths, 4 inches.

71—BORDER OF NEEDLEPOINT LACE

D. J. Hoosier Jr.

65—Designed in the style of point de France with a pattern of festoons framing floral vase forms. Italian or French.

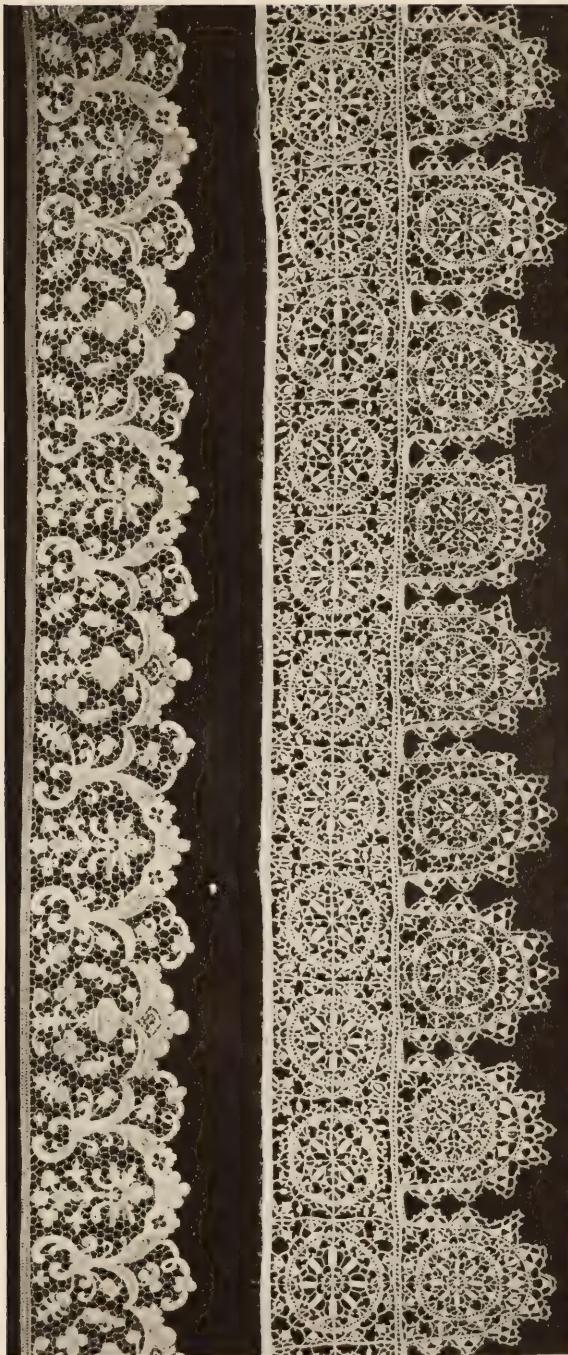
Length, 3 yards; width, 3½ inches.

(Illustrated)

72—SPLENDID BORDER OF ITALIAN NEEDLEPOINT (RETICELLO)

125—Venetian lace of this type was popular at the Court of Louis XIII and is found in many portraits of the period (1610-1643). Length, 3 yards 13 inches; width, 6 inches.

(Illustrated)



71

72

BORDERS OF NEEDLEPOINT LACE

First Afternoon

73—NEEDLEPOINT LACE (POINT D'ALENCON) *Mrs. E. C. Bacon*

20- Designed with a border of leaf sprays on a ground dotted with small sprigs. French. About 1830.

Length, 1 yard 30 inches; width, 5 inches.

74—NEEDLEPOINT LACE (POINT D'ALENCON)

60- Of beautiful quality, with an elaborate pattern of formal festoons combined with floral sprays and garlands. French. Nineteenth century.

Length, 1 yard 34 inches; width, 6 inches.

75—CIRCULAR COLLAR OF VENETIAN NEEDLEPOINT

45- *Punto tagliato a fogliami* or *gros point de Venise*. A close pattern of broken scrolls. Needlepoint edge renewed. Italian. Seventeenth century.

Depth, 8½ inches; band, 15 inches.

76—COLLAR OF NEEDLEPOINT LACE

Mrs. L. B. Englehart.

42. ⁵⁰ An interesting specimen designed in a pattern of foliated scrolls composed of a variety of ornamental stitches combined with tape. Spanish. Eighteenth century.

Length, 39 inches; width, 6½ inches.

77—SHAPED PIECE OF VENETIAN NEEDLEPOINT IN RELIEF

Mme Battadore.

17. ⁵⁰ Foliated scrolls, showing a variety of stitches; details in tape. Italian. Seventeenth century.

10 by 18 inches.

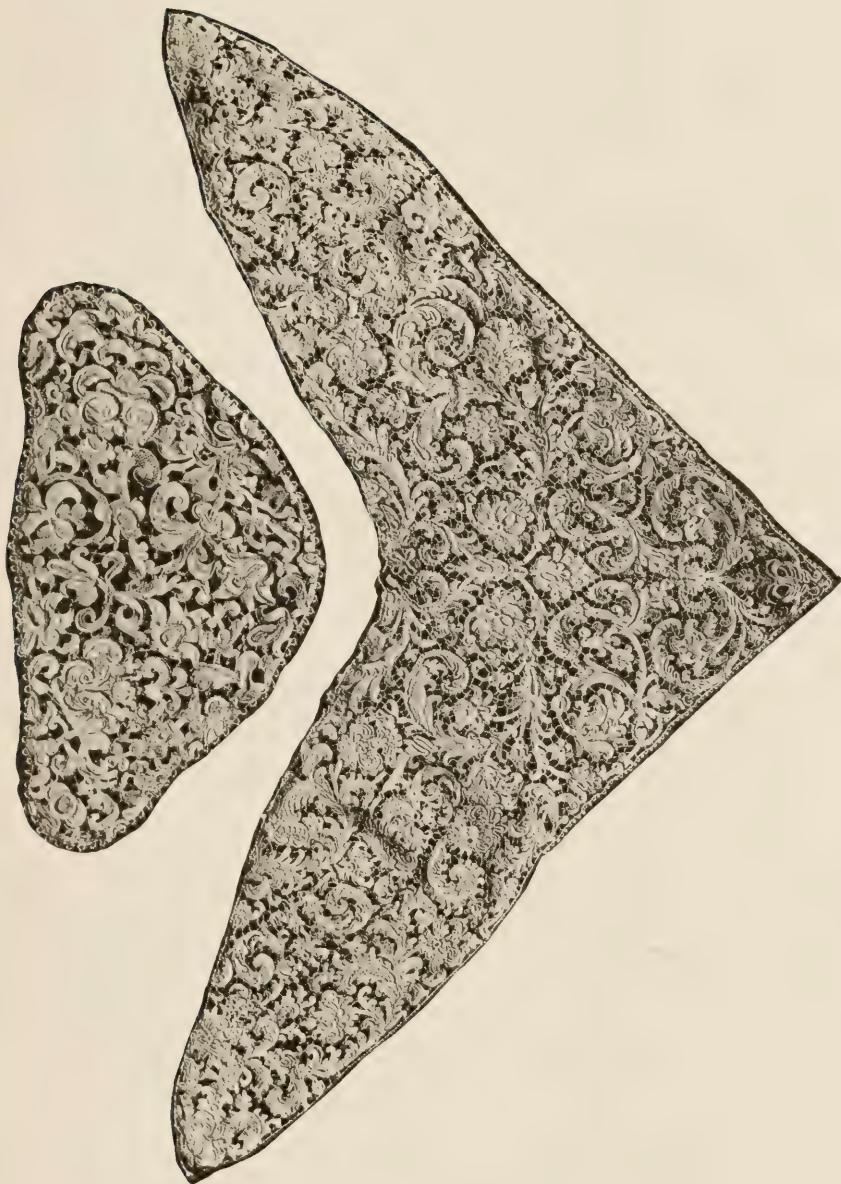
(Illustrated)

78—COLLAR OF VENETIAN NEEDLEPOINT

10- With a symmetrical design of branching scrolls. Occasional details accentuated by a heavy cordonnet embellished with purls and picots, as are also the tie-bars that form the "brides picotées." Italian. Early eighteenth century.

Depth, 14½ inches; length of sides, 28 inches.

(Illustrated)



77
78

COLLARS OF VENETIAN NEEDLEPOINT

First Afternoon

79—POINT DE VENISE COLLAR

A. B. Keast

70- Seventeenth century needlepoint lace, presenting a flowing Renaissance design of the period, which includes floral details with foliage, showing cordonnet outlining in buttonhole stitch relief. The patterns are held together by "brides picotées."

Length, 14 inches; width, 8 inches.

" " "

80—SUMPTUOUS GARNITURE OF VENETIAN NEEDLEPOINT

55- With rich scrolls of foliation characteristic of the *punto tagliato a fogliami* produced in Venice during the second half of the seventeenth century.

Depth, 10½ inches; band, 17 inches.

Mrs. A. Flischman

81—LARGE CAPE OF FLAT VENETIAN NEEDLEPOINT

220- With a coralline pattern of small detached scrolls. Italian. Seventeenth century or early eighteenth century.

Depth, 17 inches; length, 50 inches.

82—COLLAR OF GROS POINT DE VENISE

A. B. Keast

150- With a bold pattern of gracefully turned scrolls in closely worked *toile*. Italian. Seventeenth century.

Depth, 18 inches; band, 23 inches.

(Illustrated)

83—GARNITURE OF POINT DE VENISE

Mr. A. Bunkard

45- In two pieces edged with pillow lace. Interesting in the variety and beauty of the floral motives and in the uniform quality of the work. Italian. Seventeenth century.

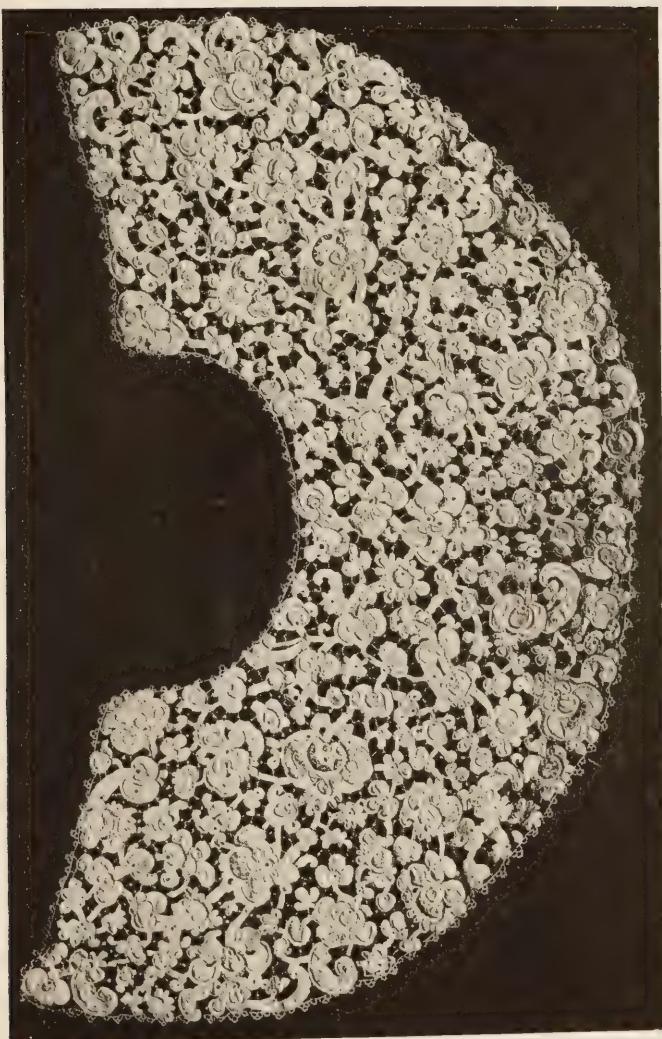
Each strip, 20 inches; width, 6 inches, tapering to 2.

Mrs. A. Flischman

84—GARNITURE OF POINT D'ARGENTAN

85- Period of Louis XV. A broad band with an exquisite design of delicate floral sprays combined with the ribbon motif of the Louis XV period. The stems of the sprays edged with minute picots.

Length, 1 yard 9 inches; depth, 6 inches.



No. 82—COLLAR OF GROS POINT DE VENISE

First Afternoon

85—INFANT'S CAP IN POINT D'ALENCON

W. K. Sears

20—With a dainty pattern of delicate sprays of forget-me-nots, the ground dotted with buds and blossoms. An exquisite specimen. French. Period of Louis XVI.

14 by 13 inches.

86—HEADDRESS OF POINT D'ANGLETERRE

Mrs. A. Bunkard.

22—A beautiful specimen of pillow lace with exquisitely fine réseau combined with interlacing bands of openwork framing floral sprays. Flemish. Eighteenth century. A flounce of similar design in the Baroness Leidt Collection in Bruges.

Length, 29 inches; width, 10 inches.

W. M. Williken

87—BORDER OF TAPE LACE WITH NEEDLEPOINT FILLINGS

31—Italian or Spanish. Seventeenth century.

Length, 1 yard 18½ inches; width, 4¼ inches.

88—STRIP OF VENETIAN NEEDLEPOINT

Mrs. K. B. C.

35—With details in low relief, the stems and floral forms accentuated with picots. The needlepoint edge is modern. Seventeenth century.

Length, 1 yard 31 inches; width, 4 inches.

89—BORDER OF ITALIAN NEEDLEPOINT

D. J. Hoosier.

21—Sometimes called "Spanish Point." The design is a close pattern of broken scrolls with details showing a variety of ornamental *jours*; the tie-bars or brides have many picots. Italian. Early eighteenth century.

Length, 2 yards 18 inches; width, 5 inches.

90—BORDER OF SPANISH TAPE LACE

W. K. Sears.

65—A beautiful scroll pattern, with a foundation of bobbin tape supplemented by needlepoint stitches and outlined with two rows of applied cord. Spanish copy of Venetian point in which the pattern is outlined with a uniform line of buttonhole cordonnet. Seventeenth or early eighteenth century.

Length, 5 yards 21 inches; width, 3 inches.

First Afternoon

S. W. Straus.

91—BORDER OF SEVENTEENTH CENTURY TAPE LACE

55- A scroll design with details of the pattern worked in the ornamental stitches of Venetian point. Italian. Seventeenth century.

Length, 4 yards 16 inches; width, 5 inches.

11 11.

92—BORDER OF VENETIAN NEEDLEPOINT IN RELIEF

56- An interesting example of Italian needlepoint worked with tape, the scroll pattern supported by ornamental "brides picotées." Seventeenth century.

Length, 3 yards 29 inches; width, 6 1/4 inches.

Mrs. G. T. Baker Jr.

93—BORDER OF HEAVY VENETIAN NEEDLEPOINT

65- An ornate pattern of elaborate scrolls with great beauty in the details of its motives. Italian. Seventeenth century.

Length, 2 yards 4 inches; width, 6 1/2 inches.

7 C. 2. 1. 8.

94—BORDER OF OLD VENETIAN LACE

85- With a design of well-balanced scrolls worked in tape combined with needlepoint stitches of the point de Venise. Details of the pattern accentuated with cordonnet embellished with elaborate festooned stitches and picots. Italian. Seventeenth century.

Length, 3 yards; width, 9 1/2 inches.

Mrs. H. Rogers.

95—BORDER OF ITALIAN TAPE LACE

50- With a charming design of delicate scrolls supported by "brides picotées," the pattern showing a variety of ornamental stitches in its foliation. Eighteenth century.

Length, 2 yards 34 inches; width, 8 inches.

S. Fauk.

96—BORDER OF VENETIAN NEEDLEPOINT

125- A beautiful scroll pattern, in which the details of the foliation are accentuated by varying degrees of relief supplemented by myriads of picots. While this piece has been subjected to careful restoration it retains the charm of its original beauty. Italian. Seventeenth century.

Length, 3 yards 15 inches; width, 3 1/2 inches.

First Afternoon

97—BORDER OF HEAVY VENETIAN NEEDLEPOINT *H. R. Heart*

135- With a bold design of broken scrolls. Italian. Seventeenth century.

Length, 3 yards; width, 6 inches.

(Illustrated)

98—BORDER OF VENETIAN NEEDLEPOINT *T. & C. Chenevix*

275- With "brides picotées." A beautiful example of the lighter type of *punto tagliato a fogliami* dating from the early eighteenth century.

Length, 4 yards; width, 7 1/4 inches.

(Illustrated)

99—BORDER OF ITALIAN NEEDLEPOINT (ROSE POINT) *D. J. Hosian*

160- With a design of foliated scrolls.

Length, 3 yards 6 inches; width, 6 inches.

100—BEAUTIFUL BORDER OF VENETIAN NEEDLEPOINT *H. R. Heart*

50- *Punto tagliato a fogliamo*; an open pattern of foliated scrolls with uniform outlining cordonnet which sometimes classes this type of Venetian work as "point d'Espagne." Certain details of the piece overworked. Italian. Seventeenth century.

Length, 2 yards 8 inches; width, 4 inches.

Mrs. Chenevix

101—NEEDLEPOINT FLOUNCE (POINT D'ALENÇON)

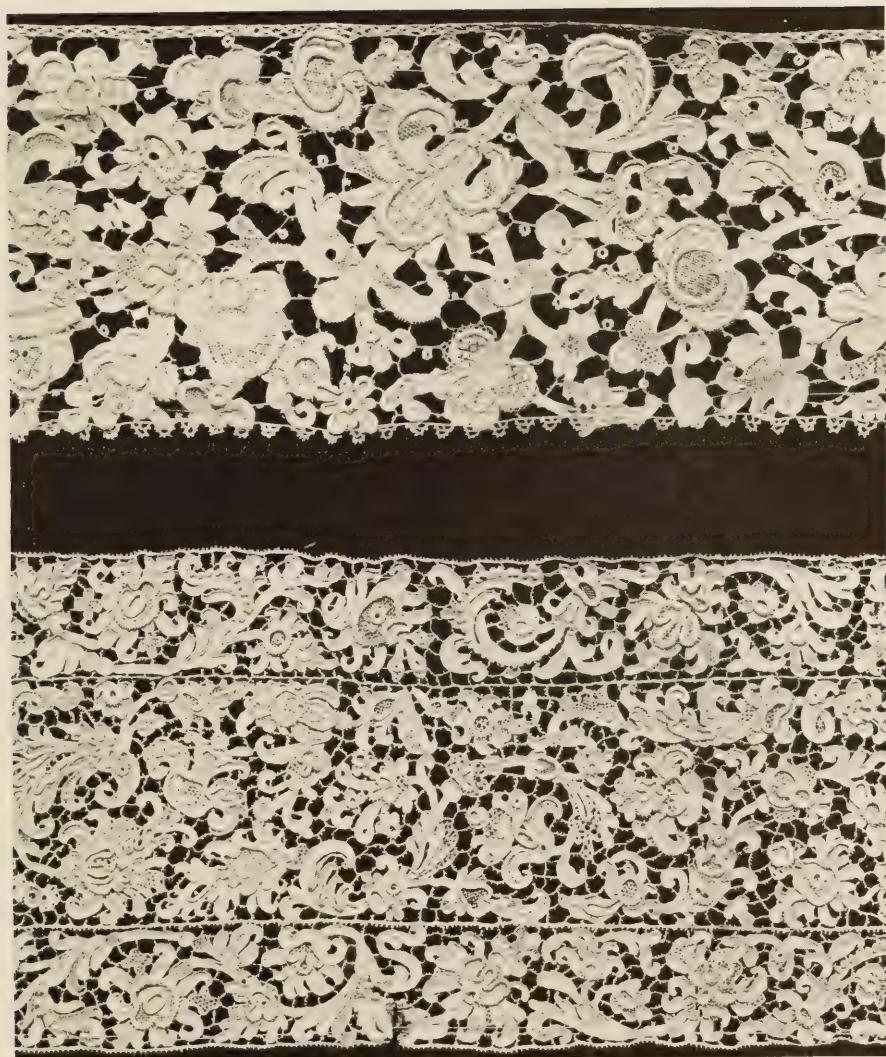
280- Finished on four sides. The design a beautiful arrangement of delicate floral sprays and wreaths combined with a serpentine band motive. French. Nineteenth century.

Length, 5 yard; width, 10 inches.

102—BORDER OF POINT DE MILAN *H. R. Heart*

110- With a charming design in which figures of birds and animals—peacocks, stags and a crowned eagle—are combined with symmetrical scrolls diverging from a central heraldic device flanked by towers. Italian. Late seventeenth or early eighteenth century.

Length, 3 yards; width, 8 1/2 inches.



97

98

BORDERS OF VENETIAN NEEDLEPOINT

First Afternoon

103—SUMPTUOUS FLOUNCE OF POINT D'ALENCON (WITH HORSE-HAIR)

725-

A superb strip of unusual width and greaty beauty of design in which the field, festooned with wreaths and detached sprays, is bordered with a formal vine pattern combined with dainty wreaths of blossoms. Throughout the pattern the stems and other details are accentuated by closely worked picots. French. Period of Louis XV.

Lengths, 5 yards 29 inches and 4 yards 30 inches; widths, 13½ inches.

(Illustrated)

104—BORDER OF POINT DE MILAN

140- Trimming for an alb. A graceful scroll design combined with figures of the chase—sportsmen, dogs and stags. This specimen recalls a flounce with similar hunting motives in the Industrial Museum at Rome. Italian. Early eighteenth century.

Length, 3 yards 11 inches; width, 11 inches.

(Illustrated)

105—FLOUNCE OF VENETIAN NEEDLEPOINT

210- Rose point, candelabra type with details of the broken scroll motives worked in relief. Italian. Early eighteenth century.

Length, 3 yards 15 inches; width, 10 inches.

106—NEEDLEPOINT FLOUNCE IN THE STYLE OF THE FRENCH REGENCY

100- With an ornate design of beautifully balanced scrolls and arabesques combined with formal floral motives. Probably Venetian work designed to compete with the French fabrics of the period. The border is of fine technique, showing a variety of ornamental *jours*. The original needle-point ground has been replaced by a bobbin lace of the same period. Italian. Early eighteenth century.

Length, 3 yards 14 inches; width, 23 inches.



No. 103—SUMPTUOUS FLOUNCE OF POINT D'ALENÇON



No. 104—BORDER OF POINT DE MILAN

First Afternoon

107—BAS D'AUBE OF POINT DE MILAN

Mrs. Freeman

95- With an all-over pattern of coralline scrolls. Italian. Early eighteenth century.

Length, 4 yards 23 inches; width, 10 inches.

108—BORDER

440- Of cut-linen work and embroidery. A rare document of Venetian *intagliatela*, dating from the end of the sixteenth or early seventeenth century. An added charm is lent to the beauty of the foliated scroll by the introduction of delightful *personnages*, dainty figures in correct costume of the period, alternating with quaint animal motifs.

Length, 3 yards 28½ inches; width, 6¾ inches.

(Illustrated)

109—FLOUNCE

" " " "

600- Of so-called "point d'Angleterre." An exceptionally interesting piece of Flemish pillow work, inspired by the masterpieces of point de France designed by Bérain for the Royal Manufactory in the last quarter of the seventeenth century. The central figure, with its plumed headdress, which lacks the finished technique of later Brussels figure work, is a familiar motive in French works of the period, while the angels, with trumpets and timpani, appear in a *voile de bénédiction* preserved in the Musée Cinquantenaire at Brussels.

Length, 3 yards 8 inches; width, 19 inches.

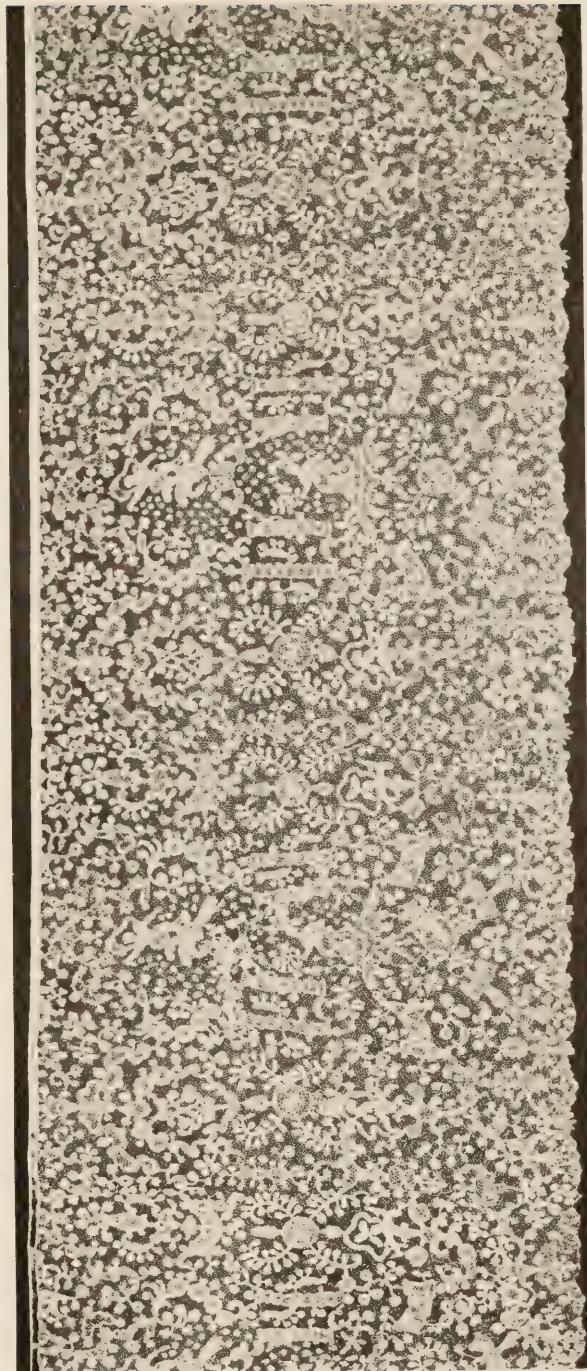
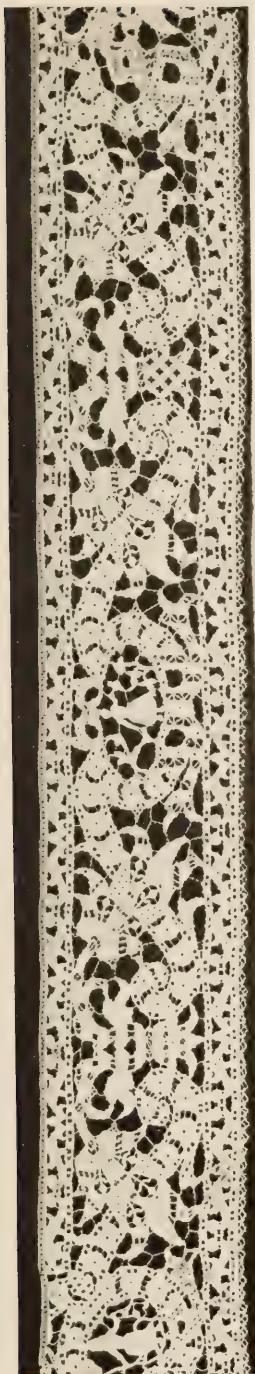
(Illustrated)

Mrs. A. Shiffner.

110—Two PILLOW COVERS IN VENETIAN NEEDLEPOINT

110- A pattern of broken scrolls with details in raised needle-point. Italian. Seventeenth century.

Length, 30 inches; width, 17 inches.



No. 108—BORDER OF CUT-LINEN WORK AND EMBROIDERY

No. 109—FLOUNCE OF SO-CALLED “POINT D’ANGLETERRE”

111—GARNITURE, OR “QUILLE,” IN POINT D’ARGENTAN

251- Designed with a delicately traced floral vine combined with decorative *jours* in the border. Shaped pieces of this type and insertions bordered on two sides, called “campane,” were used in trimming the bodices of Court costumes toward the middle of the eighteenth century. A complete garniture of this quality is unusually rare.

Length, 3 yards; widths, 10 inches to 2 inches.

(Illustrated)

111A—GARNITURE, OR “QUILLE,” IN POINT D’ARGENTAN

250- Similar to the preceding.

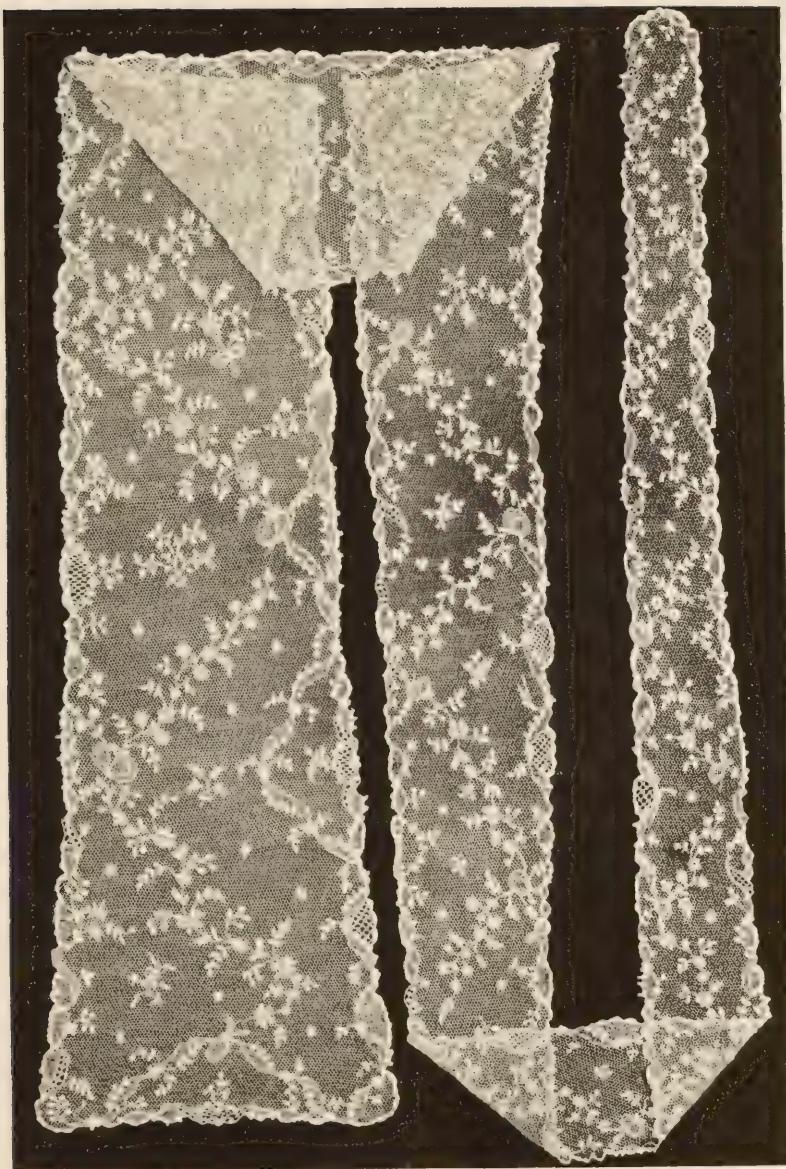
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112—BEAUTIFUL VALANCE OF SILVER LACE

110- Designed in a symmetrical arrangement of foliated scrolls and floral vase motives reflecting the sumptuous taste of the French Court of the seventeenth century. Mounted on crimson brocade. French. Seventeenth century.

S. R. Deane.

Length, 3 yards 30 inches; width, 21 inches.



No. 111—GARNITURE, OR QUILIE, IN POINT D'ARGENTAN

First Afternoon

N. M. Milliken
113—BENEDICTION VEIL WITH PICTORIAL SUBJECT: THE ASSUMP-
200- TION

In a field of beautifully designed foliated scrolls stands the figure of the Virgin, within the mandorla, resting upon a graceful crescent borne upward upon a bank of clouds; in her right hand she holds a spray of lilies, in her left a cross; on either side is an attendant cherub. Flemish. Seventeenth century.

Note: Several ecclesiastical works similar to this are preserved in the Musée Cinquantenaire at Brussels; they represent the perfection attained by the Brussels workers of the eighteenth century.

(Illustrated)

Mrs. G. T. Boker
113A—COLLECTION OF EMBROIDERED LACE HANDKERCHIEFS

330- Linen lawn, many enriched with floral spray of embroidery, borders and insertions of various lace. Several finely marked with monograms. Mainly of the eighteenth century.

P. D. Gurney
113B—COLLECTION OF LACE, FLOWERS AND PANEL

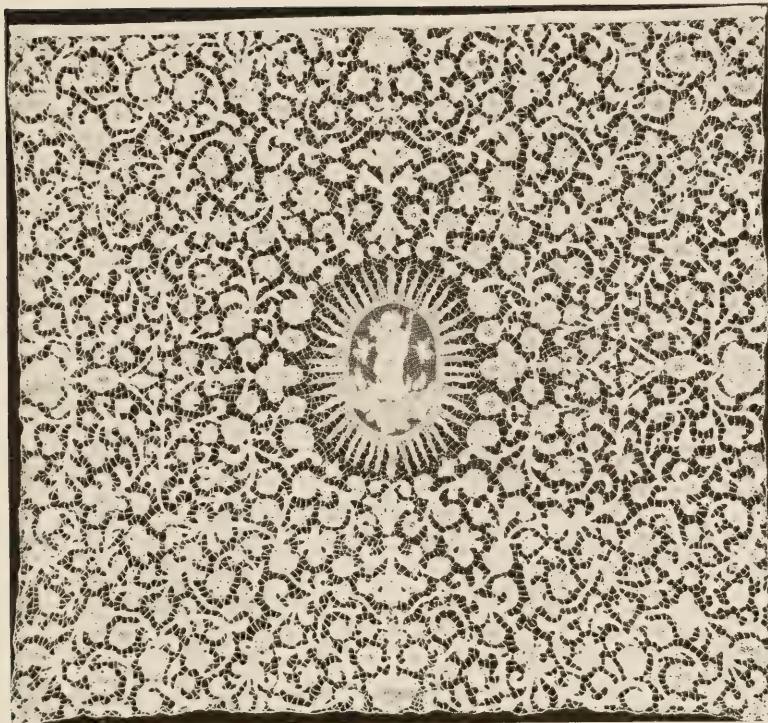
170- Thirty-two varied examples of seventeenth and eighteenth century lace; comprising specimens of Point de France, d'Alençon, de Venise, Milanese and Flemish. All differing in size.

114—SILVER LACE BORDER

H. K. Lewis

41- Blue silk, woven in a floral pattern with an appliquéd of silver lace worked in fine pomegranate pattern combined with floral and basket motives. Italian. Late sixteenth century.

Length, 1 yard 23 inches; width, 14 inches.



No. 113—BENEDICTION VEIL WITH PICTORIAL SUBJECT:
THE ASSUMPTION

First Afternoon

115—BRUSSELS LACE BRIDAL VEIL

L. A. T. Lelouze

250- A charming example of early point appliquéd with an exquisite pattern of floral sprays, carnations, foxgloves, rose-buds and ferns, designed with a formal border of conventionalized floral forms, leaves and acorns; the field is powdered with detached leaves. The deep border has the original *vrai r  eau*, or hand-made bobbin mesh. Brussels, about 1830.

The shape, which is circular, measures 2 yards and 14 inches in diameter.

(Illustrated)

116—TRIMMING FOR AN ALB, SPANISH PILLOW LACE

10- The design a symmetrical scroll pattern combined with recurrent ecclesiastical figure motives, the Agnus Dei and the pelican. Eighteenth century.

Length, 2 yards 29 inches; width, 13 inches.

117—POINT DE MILAN LACE

W. H. St. L.

Trimming for an alb. Scroll design.

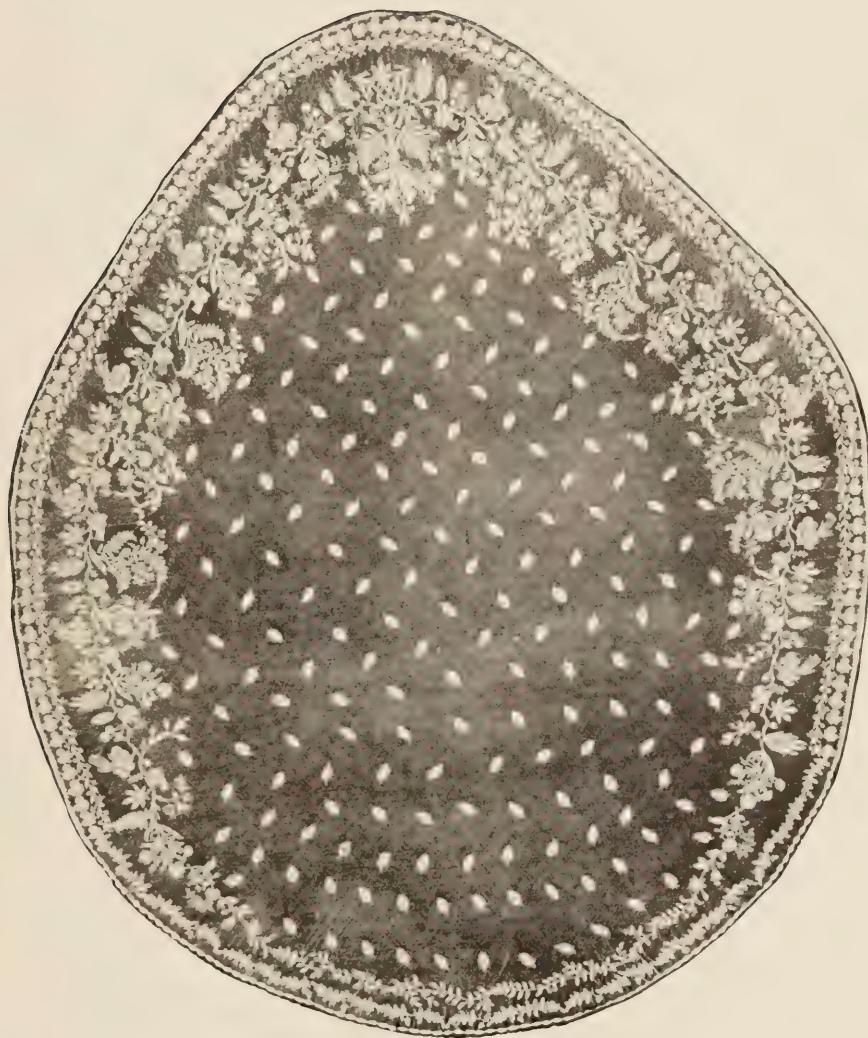
Length, 3 yards 23 inches; width, 14 inches.

118—BAS DE ROCHE OF SPANISH PILLOW LACE

J. S. Licker.

50- A bold design of symmetrical scrolls combined with tulip and carnation motives and a large square mesh. Seventeenth century.

Length, 3 yards 13 inches; width, 20 inches.



No. 115—BRUSSELS LACE BRIDAL VEIL

119—NEEDLEPOINT LACE DRESS

Mrs. J. S. Baker - Jr.

420—Period of Charles X (1824-1830). A delicate fabric with a beautiful design of floral sprays, lilacs and tulips, worked in needlepoint on hand-made Brussels ground (*vrai réseau* or *droschel*). The upper part of the skirt has been carefully re-applied on Brussels net.

Length of skirt, 1 yard 12 inches; width, 2 yards 20 inches.

Note: An interesting example of the exquisite fabric wrought by Flemish workers during the early years of the nineteenth century.

(Illustrated)



No. 119—NEEDLEPOINT LACE DRESS

120—EMBROIDERED AND LACE-TRIMMED ALB

A. M. Milliken

300- A rich ecclesiastical vestment reflecting the magnificence of Spanish ceremonial. Of exquisitely fine linen, lined with royal purple silk. The linen is worked with gold thread in an early seventeenth century pattern of detached pomegranate sprays such as are found in velvets of the period. The flounce, which may have replaced an earlier fabric, is Flemish pillow lace, dating from the early eighteenth century, a time when Spain was importing quantities of Flemish lace for church vestments.

The flounce is 24 inches deep by 3 yards 27 inches.

(Illustrated)



No. 120—EMBROIDERED AND LACE-TRIMMED ALB

First Afternoon

121—POINT DE MILAN BEDSPREAD

Mrs. L. B. Eglehart.

280- Combined with bobbin guipure lace of Spanish eighteenth century type.

2 yards 6 inches by 2 yards 5 inches.

122—BEDSPREAD OF POINT DE MILAN

1111 11

280- Designed in the ornate style of the Louis XIV period with symmetrical bands of ornament combined with large leaf and floral motives.

Length, 2 yards 6 inches; width, 2 yards 10 inches.

123—LACE-TRIMMED COVER

F. J. Lovell.

50- With a center and border of pillow lace combined with two inserts of interesting Italian bobbin lace of the sixteenth century similar to patterns found in "Le Pompe," a lace-pattern book published in Venice in 1557.

Length, 60 inches; width, 27 inches.

124—COVER

A. T. Brokaw.

45- Of Sardinian filet with insertions and edge of Venetian pillow lace. Interesting example of sixteenth century work.

Length, 1 yard 11 inches; width, 32 inches.

125—LACE-TRIMMED COVER

Mrs. L. B. Eglehart.

40- With a central panel of bobbin guipure edged with a band of seventeenth century cutwork finished with pointed bobbin lace and fringe.

Length, 1 yard 18 inches; width, 22 inches.

126—LACE-TRIMMED COVER

Mrs. R. L. Mack.

71- Center of reticello edged with a border of point de Milan.

Length, 1 yard 23 inches; width, 16 inches.

127—LACE-TRIMMED COVER

Mrs. M. Audibert.

Similar to preceding.

60- *Length, 1 yard 10 inches; width, 21½ inches.*

First Afternoon

128—COVER OR CARE CLOTH

Mr. J. A. Goodwin

128- Of exquisitely fine linen cutwork and filet edged with Venetian pillow lace of the seventeenth century. Many of the squares and the border have interesting figure motives.

Length, 1 yard 29 inches; width, 1 yard 7 inches.

129—LACE-TRIMMED COVER

F. Coshan.

60- With a central panel of reticello edged with a broad border of point de Milan and finished with netted fringe.

Length, 58 inches; width, 28 inches.

130—CIRCULAR LACE COVER

J. Bond.

80- Of heavy Abruzzi pillow lace combined with filet and reticello.

Diameter, 1 yard 18 inches.

131—COVER OF LACE AND DRAWNWORK

Rowan

125- Alternate bands of Italian drawnwork and heavy pillow lace edged with a broad border of Abruzzi guipure.

Length, 1 yard 32 inches; width, 1 yard 30 inches.

132—COVER

Miss C. H. Long Agt.

350- Of elaborate needlepoint combined with squares of filet and cutwork edged with pointed filet lace. The broad bands of closely worked leaf pattern in the central bands of the field are characteristic Spanish work of the early seventeenth century.

Length, 2 yards; width, 1 yard 21½ inches.

133—LINEN SHEET

Miss Mallie.

260- Edged with Venetian needlepoint, the linen seamed with narrow bobbin lace insertion. The symmetrical scroll of the border, worked in a raised knot stitch and supported by the overworked threads of the original linen, is inspired by the early sixteenth century pattern books. A beautiful example of *punto tagliato a fogliami*.

Width, 2 yards 21 inches; length, 3 yards.

First Afternoon

134—BEDSPREAD AND COVERS *T. C. B. & Co.*

475- A royal fabric of great beauty with broad bands of cut linen work and embroidery in high relief applied on a sage-green silk foundation edged with an interesting gimp of interlaced cord. Italian. Seventeenth century. (Five pieces.)

Spread: Length, 2 yards 16 inches; width, 2 yards 22 inches.
Two covers, 2 yards by 17 inches.
Two covers, 1½ yards by 16 inches.

(Illustrated)

SILK AND VELVETS OF THE SIXTEENTH, SEVENTEENTH AND EIGHTEENTH CENTURIES

135—EMBROIDERED COVER *J. Berg.*

40- Point Hongrois. A field of solid embroidery in ivory-tinted basket-stitch enriched with a beautifully designed floral vase supported by scrolling acanthus leaves and flowers, which continue as a border. Executed in rich harmonious colors. Italian. Late seventeenth century. 1 yard 12 inches square.

136—GOLD-EMBROIDERED SATIN COVER *J. Bony*

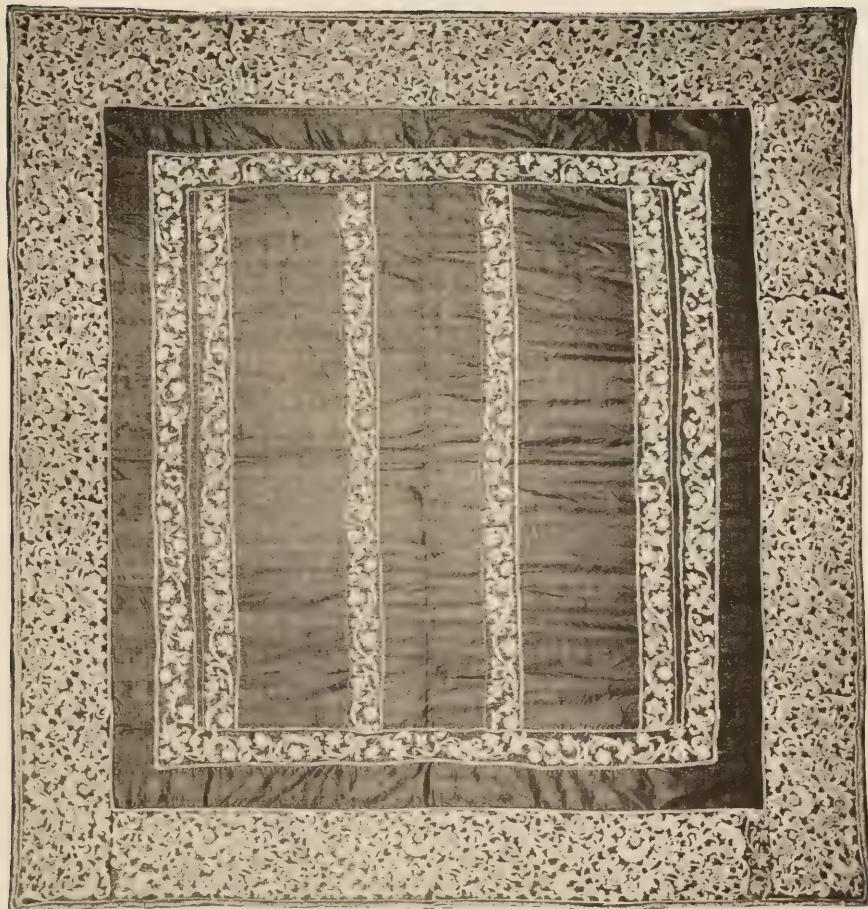
20- Rich crimson-red satin. Enriched in gold threads with leaf-scrolled palmette border and similar corner motives. Trimmed with gold gimp. 20 inches square.

137—GOLD-EMBROIDERED SILK COVER *H. P. Branch.*

15- Jade-green silk enriched in gold and silver threads and soft-colored silk with central circular medallion with monogram IHS; surrounded by scrolls and flowers. Similar corner motives and border. Trimmed with gold fan-patterned lace.

138—GOLD-EMBROIDERED SILK COVER *J. Larus.*

22- Ciel-blue satin; enriched in gold threads and colored silks with rayed central medallion bearing a Maltese cross and border of finely scrolled flowers. Finished with a band of deeper blue satin and gold lace edge. 23 inches square.



No. 134—BEDSPREAD AND COVERS

First Afternoon

139—GOLD-EMBROIDERED DAMASK COVER

Mr. S. Sheld
Italian Seventeenth Century

17.50

Rich crimson damask, woven with diamond leaf motives interrupted with coronets and enclosing jardinières of flowers, enriched in gold threads and silks with central and corner motives in gold and silver; partially raised border of scrolling flowers. Trimmed with gold lace. (Portions worn.)

25 inches square.

140—GOLD-EMBROIDERED COVER *Italian Seventeenth Century*

25-

Lustrous crimson silk; enriched in gold threads and colored silks, with circular central medallion enclosing sacred monogram IHS, surrounded by scrolled tulips; similar floral motives at corners and borders. Trimmed with gold lace.

" " "

141—GOLD-EMBROIDERED SILK COVER

J. J. Sony.
Italian Seventeenth Century

27.50

Rich rose-du-Barry silk; enriched in gold and silver threads with rayed circular medallion, enclosing sacred monogram IHS; finely scrolled motives at quarters and corners and leaf strap border. Trimmed with gold lace.

26 inches square.

142—CRIMSON VELVET COVER *Italian Sixteenth Century*

17.50

Lustrous heavy, close-pile velvet; fluctuating from a crimson to a flame red; paneled with ancient gold galloon.

Height, 18 inches; width, 33 inches.

Mr. Whinfield, 17.

143—EMBROIDERED CRIMSON VELVET PANEL *Louis XIV Period*

30-

Lustrous velvet. Oblong with square, scrolled valance foot. Enriched in relief appliquéd of tan cloth-of-gold with leaf-scrolled strap cartouche, bandings and flowers. Trimmed with gold fringe and lace. *Height, 37 inches; width, 26 inches.*

144—SILVER-EMBROIDERED VELVET COVER *" " "*

J. J. Sony.
Venetian Seventeenth Century

11-

Lustrous apricot yellow velvet, enriched in raised silver threads with magnificent conventionalized fruit and flower bouquets within pear-shaped entwining leaf and strap scrolls of a very distinguished character. Trimmed with open silver lace.

35 inches by 22 inches.

First Afternoon

145—ROSE VELVET COVER *Italian Seventeenth Century*
T. & B. Englehardt.
146—SILK-EMBROIDERED COVER *Italian Seventeenth Century*
J. Freeman.
147—GOLD-EMBROIDERED COVER *Italian Seventeenth Century*
J. Bony.
148—GOLD-EMBROIDERED COVER *Venetian Seventeenth Century*
Mrs. S. W. Straus.
149—CISELÉ VELVET COVER *French Seventeenth Century*
Howard.
150—Two GOLD-EMBROIDERED VELVET BORDERS *Italian Renaissance Period*
W. Baumgarten.

145—ROSE VELVET COVER *Italian Seventeenth Century*
Lustrous soft-pile velvet, fluctuating to dainty light areas.
Enriched with scrolled corner motives of gold gimp.
36 inches by 18 inches.
T. & B. Englehardt.

146—SILK-EMBROIDERED COVER *Italian Seventeenth Century*
Botticelli green satin; enriched with a fine floral border
scrolled into cartouched bouquets at the corners.
38 inches square.
J. Freeman.

147—GOLD-EMBROIDERED COVER *Italian Seventeenth Century*
Lustrous rose-crimson satin, enriched with central round
floral medallion and floral border. Executed in gold threads.
39 inches square.
J. Bony.

148—GOLD-EMBROIDERED COVER *Venetian Seventeenth Century*
Watered deep ivory silk enriched in gold threads and pastel-
colored silks with central balustered bouquet of flowers and
crowning cartouche emitting chevroned and blossomed
golden strap scrolls ramifying the field and emitting beauti-
ful blossoms, buds and pomegranates. Finished with wave
pattern contemporary gold galloon. (Portions worn.)
2½ yards by 1 yard 5 inches.
Mrs. S. W. Straus.

149—CISELÉ VELVET COVER *French Seventeenth Century*
Flame red; woven in cut and uncut velvet with distinguished
leaf-canopied and scrolled bouquets of handsome blossoms
and pomegranates on lighter silk ground. Trimmed with
fringe.
2 yards 16 inches by 1¾ yards.
Howard.

150—Two GOLD-EMBROIDERED VELVET BORDERS *Italian Renaissance Period*
Rich crimson velvet, displaying in raised gold and silver
threads recurring strap and leaf scrolls, floral motives and
many tendrils. Trimmed with gold and crimson gimp.
Length, 2 yards 17 inches; depth, 11 inches.
W. Baumgarten.

First Afternoon

151—EMBROIDERED SATIN COVER *Italian Seventeenth Century*

55- Mellow golden-yellow satin; enriched in colored silks with border of scrolled carnations and tulips, leaf-scrolled outer guard.

53 inches by 51 inches.

152—GOLD-EMBROIDERED HERALDIC HANGING

W. R. Hearst.

75- *Spanish Early Eighteenth Century*

Deep ivory silk. Solidly enriched in gold and silver threads with occasional passages of colored silks. Displaying central coat-of-arms, crested with a coronet, supported by rampant lions and charged with the Bourbon arms impaled on the quartered arms of Leon and Castile. The coat-of-arms flanked by cartouched and beribboned military trophies. Trimmed with gold galloon.

Height, 34 inches; length, 2 yards 6 inches.

153—GOLD-EMBROIDERED SILK COVER

Wm. S. G. Ridway

17-10 *Italian Late Seventeenth Century*
Deep blush-pink satin; enriched with scrolled entwining borders of flowers in colors and gold threads. Trimmed with gold fan-patterned lace. Lined with ivory silk.

42 inches by 39 inches.

154—EMBROIDERED VELVET COVER *Italian Seventeenth Century*

50- Lustrous rose-red velvet, enriched with varied double oval floral wreath enclosing a ribboned coat-of-arms; scrolled floral border with bouquets of roses and wheat in corners. Trimmed with Vandyke tasseled fringe.

59 inches by 44 inches.

155—GOLD-EMBROIDERED COVER *Italian Seventeenth Century*

45- Lustrous *rouge-de-fer* satin; enriched with central rayed medallion enclosing Sacred Monogram, the field *semé* with floral motives and rosettes. Finished with beribboned, scrolled husks and blossoms. Entwining border. Executed in gold and silver threads. Trimmed with gold lace.

2 yards 26 inches by 24 inches.

First Afternoon

Collection Haller

156—GOLD-EMBROIDERED COVER *Italian Seventeenth Century*

100- Deep ivory silk, enriched in solid gold and silver threads and harmonious pastel silks with central valanced leaf and shell motives emitting boldly scrolling leaf straps and rare blossoms ramifying the field. Raised shell and scroll border in gold and silver. 1 yard 4 inches by 3 yards 32 inches.

157—GOLD-EMBROIDERED VELVET BORDER *Mrs. O. Ferraro*.

50- *Italian Late Sixteenth Century*

Rich flame-red velvet. Embroidered in raised gold with interlacing floral scrolls, developing varying conventionalized pomegranates, canopied with leafage; narrow scroll border at foot. Length, 3 yards 15 inches; depth, 23 inches.

158—ROYAL AUBUSSON BANDEAU *Mrs. J. H. Tracy* *Early Eighteenth Century*

80- Displaying trailing vine of rare roses and cyclamen in pastel colors on pearl-tan ground. Finished with crimson and ivory ropelike border.

Length, 3 yards 30 inches; depth, 11 inches.

159—TWO ROYAL AUBUSSON BANDEAUX *J. Tracy, New York* *Early Eighteenth Century*

180- Displaying central leaf-scrolled shell motives, festooned with rare blossoms, interrupting similar clustered flowers, be-ribboned at ends. Woven in rich harmonious colors on pearl-tan grounds. Finished at foot with edge simulating crimson fringe and rope border.

Length, 3 yards 30 inches; depth, 22 inches.

160—GOLD-EMBROIDERED BORDER *Italian Seventeenth Century*

40- Richly watered golden-yellow silk enriched with border of entwining looped silver ribbon, emitting sprays of flowers in colors and gold threads.

Length, 2 yards 26 inches; depth, 19 inches.

161—CRIMSON VELVET COVER *Italian Sixteenth Century*

150- Lustrous close-pile rose-crimson velvet, pulsating with areas of shimmering rose. Trimmed with ancient diamond patterned gold galloon. 2½ yards by 2 yards 3 inches.

First Afternoon

162—ROYAL PURPLE VELVET PANEL

A.D. Sieher.

50-

Italian Seventeenth Century

Lustrous heavy close-pile velvet, shimmering in the light with areas of gemlike amethyst.

Height, 53 inches; width, 33 inches.

163—GOLD AND SILVER EMBROIDERED COVER

180-

Italian Seventeenth Century

Point Hongroise. Solid silver-embroidered ground, enriched with gold and silver vase of flowers and scrollings ramifying the field, occasionally animated with perched birds. Similar scrolled floral border, finished with gold bands, simulating galloon and fringe.

2 yards 6 inches by 1 yard 1 inch.

164—NEEDLE-PAINTED BORDER

Trento.
Italian Renaissance

410-

Rich crimson velvet; displaying oval medallions of yellow silk occupied by standing figures of the Virgin and Child and Saints; interrupting Gothic leaf and strap scrolls. Enriched with gold threads on appliqué silks.

Length, 2 yards 32 inches; width, 8 inches.

165—SILVER NEEDLE-PAINTING

Madonna and Child.
Italian Renaissance

25-

Madonna and Child. Three-quarter-length seated figure, amply draped and holding the Infant Saviour, the sky spangled with stars. Oval, executed in soft-colored silks and silver threads. Heavily raised floral silver border.

Height, 20 inches; width, 14½ inches.

166—TWO NEEDLEWORK PANELS

Two panels.
English Renaissance

120-

Displaying three panels of jade-green silk, enriched with beautifully cartouched ovals, enclosing varied landscapes occupied by manor house and castles, bordered with ivory silk enriched with scrolling English flowers. Executed in rich harmonious colors. Trimmed with varying cut-silk fringe at side and rare contemporary scrolled lattice fringe at foot.

Height, 36 inches; width, 17 inches.

First Afternoon

O. Whimper

English Renaissance

167—SIX NEEDLEWORK BORDERS

60- Similar to the preceding. Consisting of a border with four cartouched landscapes and figure (stained), two with two similar cartouches and three with floral enriched bands.

Approximate Measurement: $\begin{cases} \text{Two—depth, } 7\frac{1}{2} \text{ inches; length, } 46 \text{ inches.} \\ \text{Four—depth, } 7\frac{1}{2} \text{ inches; length, } 23\frac{1}{2} \text{ inches.} \end{cases}$

" " "

168—NEEDLEWORK VELVET BORDER *Italian Renaissance*

80- Lustrous rose-crimson velvet; enriched in colored silks appliqué with central floral motive emitting strap scrolling supporting fine Gothic leafage, husk scrolled acanthus leaves and further floral motives. Staff and leaf borders at crown and foot. Trimmed with gold fringe.

Length, 1 2-3 yards; depth, 11½ inches.

H. Baumgarten

169—TWO NEEDLEWORK COVERS *French Seventeenth Century*

75- Seat and back for a chair. Petit- and gros-point, executed in rich colors on resonant black ground, in pseudo-Chinese manner. The back displaying a mandarin and his lady seated in a pavilion amid flowering tree and shrubs; seat, three court ladies, two within a pavilion watching a warrior killing a fantastic dragon. A fruiting tree and animals further enliven the scene.

Back: Height, 23 inches; width, 14 inches.

Seat: Depth, 23 inches; width, 22 inches.

" " "

170—TWO NEEDLEWORK COVERS *French Seventeenth Century*

260- Seat and back for a chair. Petit- and gros-point, executed in rich colors on resonant black grounds. Displaying varied detached scenes with flowering shrubs and trees diversifying the entire background. The back presents Diana and a hound hunting in the center, surrounded by numerous animals in their varied scenes; the seat, with groups and single birds in their varied habitats.

Height, 33 inches; width, 27 inches.

First Afternoon

171—Two NEEDLEWORK COVERS

T. Fauny W. Jr.
Louis XIII Period

200- Seat and back for a chair. Gros-point, executed in charming rose-crimson, blues, tans and ivory on resonant black grounds. Displaying beautiful scrolled flowers and acanthus leaves, the seat supplemented with an oval scrolled interlacing medallion.

Back: Height, 36 inches; width, 28 inches.

Seat: Depth, 30 inches; width, 24 inches.

Miss F. S. Jameson.

172—TUDOR PETIT-POINT PANEL

English Late Sixteenth Century

280- "The Anointing of Saul." In the foreground of a flower-decked, uneven landscape, Saul reclines under a tree; Samuel has just alighted from his ass and bends over, anointing the future King of Israel. Various other personages, several castles, an inn with a swinging sign and a bird in a date palm animate the distance. Worn borders of fruit scrolls and cupids remain at crown and left side. Finely executed in deep rich crimson, many shades of golden yellow, tan, blue, greens and ivory.

Height, 24 inches; width, 29 inches.

173—NEEDLE-PAINTED DAMASK PANEL

A. J. Kobler.

Italian Renaissance Period

260- Cartouched oval medallions; displaying subjects in colored silk and gold threads, "The Annunciation" and "The Assumption"; within oblong panels of fine leaf and strap scroll arabesques of drap d'argent and d'or appliquéd, on crimson velvet; finished with galloon. On contemporary oval damask panels, enriched with gold-embroidered scrolls at crown and foot.

Height, 37 inches; width, 31 inches.

174—NEEDLE-PAINTED DAMASK PANEL

" " "

130- Similar to the preceding. Subject, Our Lord Meeting the Virgin.

Height, 36 inches; width, 29 inches.

First Afternoon

175—GOLD NEEDLE-PAINTED CARTOUCHE

A. Willver.

200-

Spanish Seventeenth Century

Oval medallion enclosing a landscape occupied by the two figures of youthful saints, each holding a palm branch. Finished with a strap cartouche, enlivened with leafage and clustered fruit.

Height, 36 inches; width, 28 inches.

176—SET OF NEEDLEWORK CHAIR COVERS *Louis XIV Period*

175-

Consisting of six seats, six backs and eight arm pads. Executed in gros- and petit-point and rare point St. Cyr. The seats display episodes in La Fontaine's Fables; animals and birds in bowered landscapes surrounded by variously scrolled floral borders. The backs with Pastoral, Biblical and Classic figure subjects, in similarly bordered landscapes. Among the interesting subjects depicted are: Diana and Actæon, Venus and Vulcan, Susannah at the Bath and Abraham Offering up Isaac. Embroidered in rich harmonious colors on varying grounds.

Approximate sizes: Seats—depth, 26 inches; width, 29 inches

Back—height, 20½ inches; width, 20 inches.

J. Paul.

177—SET OF NEEDLEWORK CHAIR COVERS *Dirccoire Period*

525-

Consisting of backs, seats and arm pads for four arm and four side chairs. Displaying loose bouquets of moss roses within rustic wreaths of similar flowers. Executed in gros- and petit-point with distinguished crimson, rose-pinks, tan and green on fine ivory ground.

178—NEEDLEWORK BED SET

Louis XIV Period

500-

Petit-point; consisting of head curtain and three tester valances. The curtain shaped at foot, displaying a strongly double scrolled border having strap cartouches and entwining flower scrolls at intervals and peacock feather lambrequin at crown; enclosing gay-plumaged birds flying and perched amid flowers growing from an arched rockery. Executed in brilliant colors on ivory ground. Scrolled valances of similar varying motives are en suite.

Curtain: Length, 2 yards 8 inches; width, 1 yard 28 inches.

Two Valances: Length, 2 yards 8 inches; depth, 17½ inches.

Foot Valance: Length, 1 yard 34 inches; depth, 22 inches.

First Afternoon

179—EMBROIDERED CHASUBLE

C. A. Wimpfheimer
Louis XIV Period

55- Heavy ivory linen. Solidly embroidered in pastel-colored silks with cartouched orphrey panels scrolled with beautiful blossoms, rare fruit, wheat, basket panels and leaf straps.

180—DRAP D'OR CHASUBLE *French Early Eighteenth Century*

36- Rouge-de-fer, damassé with basket panels and enriched with entwining scrolled vines alternating with husked ribbons in gold. Orpheys paneled with leaf and rosette patterned gold galloon. Trimmed with gold galloon.

181—GOLD-EMBROIDERED DRAP D'ARGENT CHASUBLE

Mrs. B. B. Doman

50- *Italian Seventeenth Century*

Deep ivory cloth of silver ground; the orphreys enriched in gold threads and colored silks with leaf vine ogivals, enclosing sprays of flowers; the field paneled with charming similar floral scrolls. Trimmed with gold gimp. (Portions worn.)

182—GOLD-EMBROIDERED VELVET CHASUBLE

Mrs. A. Ryle

110-

Italian Seventeenth Century

Lustrous ruby-red velvet field. The orphreys of red silk enriched in gold threads and colored silk appliqué, displaying beautiful strap scrolled ogivals enclosing husks, leaves, lyre motives and flowers occasionally pailleted. Trimmed with gold galloon.

183—GOLD-EMBROIDERED CHASUBLE

Italian Seventeenth Century

65-

Brilliant crimson satin. Enriched in gold threads, yellow and green silks appliqué; the orphreys with husked leaf ogivals and cardinal's coat-of-arms at foot, charged with an eagle, sun and three monts; field with similar detached motives to orphreys. Trimmed with gold galloon and fringe.

First Afternoon

184—EMBROIDERED VELVET CHASUBLE *J. F. Fidèle.* Spanish Renaissance

50- Crimson velvet orphreys adorned with Gothic leaf scrollings, finished with "coats-of-arms" at foot, executed in silk appliqué. Rose-crimson damask field, woven with imbricated ogivals, enclosing floral motives. Trimmed with gold gimp.

185—GOLD-EMBROIDERED CHASUBLE *J. O. L. Pitres.* Louis XV Period

60- Richly watered ivory silk; displaying central scrolled floral motives in gold, emitting dainty flowers in colored silks and supplementary scrolls ramifying the field. Executed with a great and interesting variety of stitches, especially in the gold threads. Embroidered gold borders simulating galloon.

186—GOLD-EMBROIDERED CHASUBLE *J. Long.* Louis XV Period

60- Similar to the preceding.

187—GOLD-EMBROIDERED DALMATIC *J. B. de Sister.* Louis XV Period

50- Rich ivory satin. Enriched in gold thread with numerous varied stitches. The apparels demarked by bandings simulating galloon. Displaying dainty acanthus-leaf scrollings and highly conventionalized flowers, springing from central basketed pear-shaped motives and ramifying the entire vestment.

188—SILVER-EMBROIDERED DRAP D'OR DALMATIC *H. A. Rice.*

Spanish Late Seventeenth Century

50- Yellow cloth-of-gold with unusual sleeves. Enriched, in raised silver, with scroll paneled apparels, enclosing floral motives, leaf-scroll vertical bandings and further scrollings ramifying the field.

189—SILVER-EMBROIDERED DRAP D'OR DALMATIC *J. F. Fidèle.*

Spanish Late Seventeenth Century

60- Similar to the preceding.

First Afternoon

190—JADE-GREEN VELVET CHASUBLE

80-

J. Offeman

Italian Seventeenth Century

Close-pile lustrous velvet, shimmering in the light with areas of brilliant gemlike emerald. Trimmed with contemporary rosette patterned gold galloon.

191—GOLD-EMBROIDERED CHASUBLE

50-

J. Baumister

Italian Seventeenth Century

Ivory drap d'argent, enriched in gold threads of many varied stitches, the orphreys defined by light bandings and enclosing dainty valanced floral arabesques; the field, scroll bordered and bearing similar floral scrollings to orphreys. Trimmed with delicate scalloped gold lace.

192—GOLD-EMBROIDERED CHASUBLE *French Eighteenth Century*

35-

J. Baumister

Deep ivory silk; enriched in gold threads and harmonious colored silks; the orphreys defined with bands of strap scrolled cartouches, enclosing balustered scroll motives of husks, clustered fruit and flowers, emitting further scrollings of similar motives ramifying the field. Trimmed with fan-patterned gold galloon.

193—GOLD-EMBROIDERED ECCLESIASTICAL SET

80-

J. Baumister

Louis XVI Period

Consisting of chasuble, stole, maniple, chalice cover and burse. Deep ivory watered silk; finely enriched in gold threads, with an immense variety of scrolled flowers, acanthus leaves and paillettes. Executed in very varied stitches. Lined with deep tan silk.

194—GOLD AND SILVER EMBROIDERED COPE

375-

Mrs. H. J. D. Lewis.

Italian Renaissance

Rich solid embroidery displaying a multitude of beautiful blossoms and fruit, executed in rich crimson, blue, pinks, lavender, green and ivory silks, amid shell and leaf scrolls of raised solid threads of gold and silver. Finished with a silver and gold band simulating galloon and gold fringe. Hood similarly wrought and bearing a cardinal's coat-of-arms; lined with crimson silk having a lengthy inscription.

First Afternoon

195—GOLD AND SILVER EMBROIDERED ALTAR FRONTAL *L. Long.*
Italian Renaissance

225- Similar to the preceding; enriched with four cartouches, occupied by symbolic heart, pelican, sun and bishop's mitre.

Height, 3 feet 3 inches; length, 10 feet 4 inches.

Mrs. Fiske.

196—GOLD AND SILVER EMBROIDERED ALTAR FRONTAL *J. O. A. Pitme.*
Italian Renaissance

200- Similar to the preceding. *Height, 3 feet 3 inches; length, 9 feet.*

197—GOLD AND SILVER EMBROIDERED HOOD *J. O. A. Pitme.*
Italian Renaissance

50- Similar to the preceding. *R. L. Mack.*

198—FOUR GOLD AND SILVER EMBROIDERED BORDERS *Italian Renaissance*

60- Similar to the preceding. *Lengths, (two) 31 inches, (two) 27 inches; depths, 11 inches.*

199—TWO GOLD AND SILVER EMBROIDERED CURTAIN LOOPS *Italian Renaissance*

Out. Similar to the preceding; made from two stoles and a maniple.

L. Long.

200—GOLD-EMBROIDERED COPE *French Early Eighteenth Century*

100- Watered pearl gray silk. The orphreys enriched with two groups, displaying "Pelican in Piety" amid beautiful scroll-ing flowers and festoons; the hood with similar motives, trimmed with gold fringe. Executed in gold threads and rich harmonious silks. Lined with shell pink silk.

201—SAPPHIRE-BLUE CISELÉ VELVET COPE *E. Lefèveron.*
French Eighteenth Century

210- Displaying all-over trailing diamond latticed vines enclosing sprays of flowers in cut velvet on silk ground, *semé* with uncut small dots.

Two Borders without fringe.
Mr. J. G. Loudon,

First Afternoon

202—DRAP D'OR VELVET AND DAMASK COPE
155- L

8. Baroque ¹ style
PE Italian Renaissance

Orphreys and hood of jade-green velvet; the hood woven with Gothic stemmed ogival and leafage, the narrow individually woven orphreys with strap-ogivals enclosing bouquets and paterae at intersections; on golden grounds. Botticelli green damask field woven with small lyre and fan-shaped floral motives.

203—RUBY VELVET COPE *Italian Sixteenth Century*

130- Close-pile, deep ruby-red velvet; hood of a softer and lighter color. Trimmed with crimson and yellow fringe.

204—RUBY VELVET COPE *Italian Sixteenth Century*

~~140~~ - Similar to the preceding.

205—GOLD NEEDLE-PAINTED COPE *Louis XIV Period*

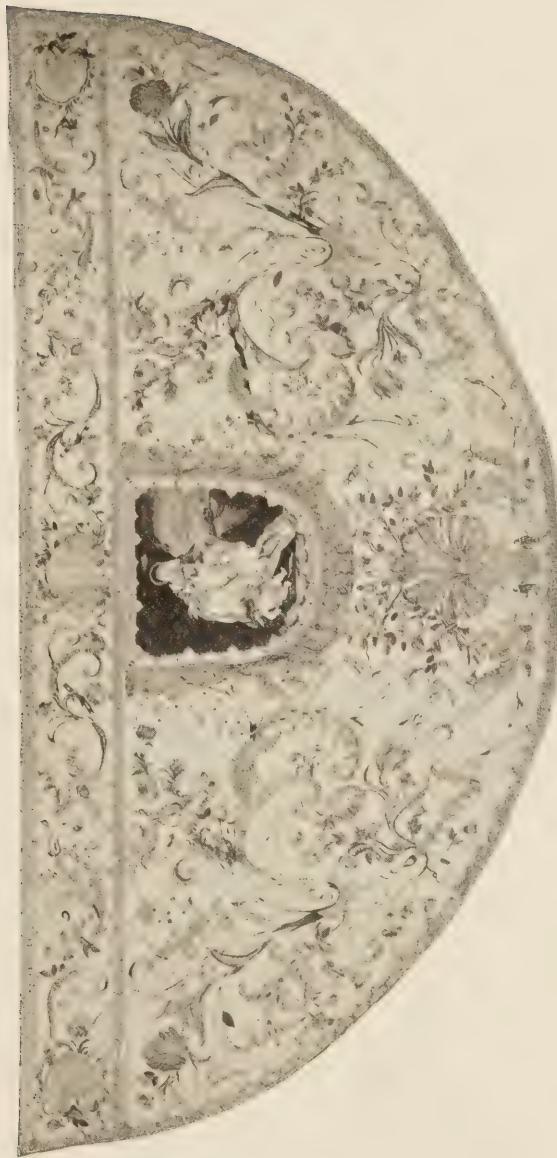
260- Deep ivory satin; the orphrey enriched with shell motives in gold and silver threads, interrupted by trailing vines of flowers. The field with scrolling flowers and birds. Especially fine cartouche and gimp border of gold and silver. Executed in beautiful harmonious colors. The hood needle-painted with subject, "Pietà"; finished with similar border to field and deep gold lace.

(Illustrated)

206—CISELÉ VELVET ALTAR FRONTAL *Italian Gothic Period*

130- Quatre-paneled, fringed crowning border of wine-red Gothic velvet ciselé with delicate scrolled carnation motives. The field of Renaissance velvet, quatre-paneled, displaying small scrolled ogivals enclosing carnation motives.

Height, 2 feet 11 inches; width, 7 feet.



No. 205—GOLD NEEDLE-PAINTED COPE (*Louis XIV Period*)

First Afternoon

207—GOLD-EMBROIDERED VELVET ALTAR FRONTAL

Mr. Baumgarten.

120-

Italian Renaissance

Wine-red close-pile velvet, enriched with fringed crowning and side borders, displaying cherubs seated amid golden acanthus leafage and husks, appliquéd. The center with cartouched oval bearing similar cherubs, carrying symbols of the Passion and enclosing sacred monogram IHS; the corners adorned with fruit scrolls.

Height, 3 feet; length, 6 feet 4 inches.

208—Two SILVER-EMBROIDERED ALTAR FRONTALS

Mr. D. Fr. 111111.

70-

Louis XVI Period

Delicate shell pink satin. Enriched in solid, varied stitches of silver threads with three wreathed ovals, the central enclosing a coronetted sacred monogram MA; the outer enclose diamonds with surrounding scrolls and floral motive in center. Strap arabesque scroll borders enriched with pateræ.

Height, 3 feet; length, 6 feet 6 inches.

" " "

209—Two GOLD-EMBROIDERED ALTAR FRONTALS

Louis XVI Period

80-

Lustrous deep ivory satin. Enriched in gold threads with three beautifully pilastered and bordered panels. The central occupied by lighter ivory, oval medallion displaying in one the "Symbols of the Passion," in the other, a coronetted monogram MA; the flanking panels enclosing scrolled and festooned vases delicately wrought. The pilasters and borders embellished with pateræ and very beautifully scrolled and balustered husks; finished with bandings.

Height, 3 feet; length, 5 feet 10 inches.

F. Baumgarten.

210—GOLD-EMBROIDERED VELVET HANGING

Italian Seventeenth Century

110-

Ruby-red velvet of lustrous jaspé pile; occupied by a mantled and quartered coat-of-arms charged with displayed eagle, bars and rosette. Paneled with gold galloon and trimmed with fringe.

Length, 2 yards 30 inches; depth, 1 yard 7 inches.

First Afternoon

C. Whiting Hinman.

211—THREE NEEDLEWORK SCREEN PANELS

Italian Renaissance

150-

“Point Hongrois.” Enriched with recurring strap scrolled medallions sustaining loose bouquets of tulips and other flowers. Executed in soft rich colors with many varied stitches on a solid basketed, deep ivory ground.

Height, 8 feet 4 inches; width, 2 feet.

Horwak.

212—SILVER BROCADE COVERLET

Louis XV Period

130-

Deep wine-color enriched with floral motives and leaf scrolls in brilliant silks and silver threads.

Length, 76 inches; width, 71 inches.

Mrs A. Fleischman.

213—GOLD-EMBROIDERED COVER

Italian Seventeenth Century

40-

Crimson silk, enriched with narrow panels of leaf and husk scrolls in gold threads and silk flowers toward ends, corner scrolls and similar narrow border. Trimmed with deep Van-dyke gold lace.

7 feet by 3 feet 6 inches.

Am. Baurg.

214—AMETHYST VELVET PANEL

Italian Early Seventeenth Century

110-

Lustrous close-pile velvet, shimmering with light gemlike areas. Impressed with the marks of ancient embroidery.

Height, 5 feet; width, 6 feet 4 inches.

" "

215—ROUGE-DE-FER VELVET PANEL

Italian Early Seventeenth Century

240-

Lustrous close heavy pile velvet, pulsating in the light to areas of light coral pink.

Height, 9 feet 10 inches; width, 4 feet 3 inches.

First Afternoon

216—GREEN VELVET BALDACHINO *Italian Seventeenth Century*

780- Lustrous rich pile velvet, fluctuating from a rare deep bronze-green to areas of light mouse-green. Paneled and trimmed with contemporary leaf-vine patterned gold galloon.

Height, 9 feet 2 inches; width, 8 feet 8 inches.

217—NEEDLEWORK BALDACHINO *French Eighteenth Century*

350- Displaying recurring bowknotted festoons of peonies, alternately placed. Surrounded by a beautiful vine of the same flowers, entwining a scrolled and bowknotted blue ribbon. Executed in gros-point with rich crimson, a fine soft Gobelins blue, greens and tans on a golden yellow ground.

Height, 10 feet 8 inches; width, 9 feet 5 inches.

Note: This firmly worked needlework and the following can be adapted for carpets in boudoirs or State bedrooms.

218—NEEDLEWORK BALDACHINO *French Eighteenth Century*

350- Similar to the preceding.

Height, 10 feet 8 inches; width, 9 feet 5 inches.

SECOND AFTERNOON'S SALE

FRIDAY, DECEMBER 3, 1920

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2 O'CLOCK

D. J. Moorian

219—TOOLED LEATHER TRIC-TRAC BOARD

17.50

Italian Eighteenth Century

Paneled square box, hinged in center. Enriched with gilded interlacing squares, enclosing floral motives and central coat-of-arms, surrounded by date 1732; on reverse with paterae brown and plain black chess-board. Interior with very beautiful scrollings and flames, arranged for backgammon (tric-trac); central medallions variously bear the initials J. A., I and R.

18 inches square.

Mrs. D. Ferraro.

220—TWO CARVED AND GILDED GIRANDOLES *Louis XV Period*

110-

Dainty scroll-molded shield-shape, fitted with ancient mirror. Enriched with open rocaille, leaf scrolls, floral sprays, a shell motive at crown and scrolled satyr mask at foot sustaining a gilded forged iron arm of leafage and tendrils for one light.

Height, 17 inches; width, 12 inches.

E. F. Caldwell & Co.

221—CARVED AND GILDED HANGING WREATH

47.50

Louis XVI Period

Circular wreath, exquisitely carved with varied flowers and leaves. Supported on three chains to a coronetted gilded iron canopy. Can be fitted for electricity.

Height, 24 inches; diameter, 18 inches.

Second Afternoon

222—TWO CARVED AND GILDED WALL APPLIQUÉS

A. Hoar
Italian Eighteenth Century

30-

Winged nymph's head in full relief; supported on two side basket-paneled and scrolled cartouches developing two further similar center pendent-cartouches. Enriched with husks and tassels.

Height, 24 inches; width, 24 inches.

223—CARVED AND GILDED RELIQUARY

B. Martin
Italian Renaissance

35-

Leaf-molded oblong frame, fitted with similar molded broken oval mat and crimson damask; surrounded and pedimented with scrollings developing cherubs' heads at sides and foot. On fluted oblong baluster shaft and leaf-scrolled base.

Height, 41 inches; width, 15 inches.

223A—CARVED AND GILDED RELIQUARY

" "
Italian Renaissance Period

35-

Similar to the preceding.

Mrs. W. M. Ritter

224—TWO CARVED AND GILDED GIRANDOLES

Venetian Late Seventeenth Century

70-

Shaped ovolo molded frame, developing leaf scrolls and winged mask at crown. Supported on a serpentine shaped bracket, enriched with arabesque scrollings, emitting three gilded iron, leaf and bouquet-arms for lights.

Height, 41 inches; width, 22 inches.

225—WALNUT STOOL

J. Stevens
Florentine Sixteenth Century

40-

Oblong sloping top; supported on finely proportioned octagonal baluster legs and massive box stretcher.

Height, 1 foot 7 inches; width, 1 foot 7 inches.

226—TWO WALNUT STOOLS

C. King
Florentine Sixteenth Century

17-

Oblong top, covered in ancient sapphire-blue velvet. On baluster legs and H-stretcher.

Height, 19 inches; width, 19 inches.

227—TWO WALNUT STOOLS

7 Mrs. W. M. Ritter
Florentine Sixteenth Century

17-

Similar to the preceding.

Second Afternoon

227A—WALNUT STOOL

Florentine Sixteenth Century

70- Similar to the preceding.

228—WALNUT STOOL

Florentine Sixteenth Century

70 Oblong top, covered in contemporary Point Hongrois embroidery developing zigzags. On slender vase-shaped baluster and H-stretchers.

Height, 19 inches; length, 24 inches.

229—WALNUT STOOL

Florentine Sixteenth Century

130- Similar to the preceding.

Height, 20 inches; width, 20 inches.

230—WALNUT STOOL

*Mrs. H. M. Ritter
Umbrian Sixteenth Century*

70 Oblong top, covered in ancient crimson velvet. On canted, molded frieze. Supported on splayed balustered legs with similar box stretcher.

Height, 23 inches; width, 17 inches.

231—Two WALNUT STOOLS

*Mrs. C. J. Miller
Venetian Seventeenth Century*

260- Oblong top; on vase baluster-legs. Covered in contemporary Point Hongrois embroidery developing zigzags.

Heights, 20 and 19 inches; lengths, 20 and 19 inches.

232—CARVED WALNUT CHAIR

*Mrs. Fisk
Tuscan Sixteenth Century*

70- Sloping back, finished with leaf terminals; upper cartouched scrolled horizontal splat and lower half splat at dentil-molded wood seat. Straight legs, with similar cartouched stretcher to back.

233—Two CARVED WALNUT CHAIRS

Mrs. O. Ferraro.

70-

Scrolled oval, solid back, enriched with a sunk ribboned shield, charged with a barred rampant lion. Molded octagonal seat with molded box frieze; shaped flaring supports adorned with a rosette.

Second Afternoon

Collectors Galleries.

234—TWO CARVED WALNUT STATE CHAIRS

220-

Florentine Sixteenth Century

Oblong back, with gilded leaf terminals, and seat covered in embossed crimson velvet of the period, displaying leaf ovals enclosing bouquets, trimmed with tasseled fringe. Molded flat arms on balusters; straight legs and stretchers.

235—SIX CARVED WALNUT CHAIRS

390-

Venetian Seventeenth Century

Serpentine slightly fan-shaped back and seat; covered in beautiful crimson and golden yellow brocatelle of the period; woven with bouquets of flowers. On square scrolled-headed baluster legs and molded floral stretcher.

236—SIX CARVED WALNUT CHAIRS

360-

Northern Italian, Sixteenth Century

Straight back, with leaf terminals and horizontal rustic splats of curiously interlaced leaf scrollings. Molded wood seat, with similar smaller stretcher to splats of back.

237—SIX CARVED WALNUT CHAIRS

360-

*Vis. Mr. M. Kitter
Venetian Seventeenth Century*

Straight side-supports, terminated in gilded shell finials; two gilded similar horizontal splats, scroll molded and bearing reversed shell motives. On baluster legs with similar double frontal and side stretchers. Seats covered in ancient crimson velvet.

238—TAPESTRY WALNUT CHAIR *Florentine Sixteenth Century*

160-

Oblong back, with acorn terminals, and seat covered in Flemish Renaissance tapestry; displaying in the back an allegorical figure of Music, within a vine arbor and scrolled ribbons; seat, clustered fruit and mask within scrolled ribbon border. Arms scrolled to frontal pateræ, on baluster supports. Molded straight legs with open medallion and scroll frontal stretcher.

Second Afternoon

Mrs. M. Richardson.

239—VERDURE TAPESTRY WALNUT ARMCHAIR

Louis XIII Period

150-

Oblong serpentine-crowned back; arm pads and seat upholstered in contemporary Flemish tapestry; woven in greens, tans, ivory and tawny browns with foliage. Quaintly scrolled arms and legs.

H. C. Adams.

240—TAPESTRY WALNUT STATE CHAIR

Louis XIII Period

230-

Oblong back and seat, covered in finely woven Brussels Renaissance tapestry; displaying, in the back, a parrot perched within a shell motive and enjoying a bunch of grapes trailing over from the crown; seat, finely clustered fruit and flowers. Woven in rich crimson, pink, blues, yellows, tans and ivory, trimmed with brass appliqués and fringe. Open leaf-scrolled arms with baluster supports, legs, frontal and H-stretchers.

J. J. J. Junius.

241—Two IVORY LACQUÉ ARMCHAIRS

Louis XV Period

160-

Upholstered seats and backs covered with petit-point, showing medallion on white ground.

H. C. Adams.

242—Two CISELÉ VELVET WALNUT STATE CHAIRS

Louis XIII Period

300-

Serpentined oblong back and seat, covered in ciselé velvet, woven with banded leaf ogivals sustaining fine husks and sprays of flowers in soft rose-pink on yellow ribbed drap d'argent ground; trimmed with tasseled fringe. Scrolled arms; double spirally twisted supports, legs, frontal stretcher; balustered H-stretcher.

J. B. St. John.

243—CARVED WALNUT PRIE-DIEU

Tuscan Sixteenth Century

50-

Molded oblong hinged top, enriched with fluted dentils. Slanting front, fitted with mock molded drawer, two enclosing doors and fluted pilasters. High plinth, paneled and adorned with dentils similar to top.

Height, 2 feet 11½ inches; width, 2 feet 4 inches; diameter, 17 inches.

Second Afternoon

244—CARVED WALNUT PRIE-DIEU *Florentine Sixteenth Century*

60- Oblong top; enriched with leaf and two fluted dentiled moldings. Reeded fluted frieze fitted with drawer, trimmed with unusual knob similar to doors. Front enclosed with two paneled doors, and bracketed, tapering pilasters adorned with fleurs-de-lis and guilloche motives. On molded extension platform, the top hinged for compartment. One panel of end is impressed L. B., the owner's initials, possibly the beautiful, the over-maligned Lucretia Borgia (1489-1518).

Height, 3 feet; width, 2 feet 5 inches; diameter, 2 feet.

245—WALNUT DOUBLE PRIE-DIEU *Tuscan Sixteenth Century*

85- Slanted, molded oblong top with center hinged, disclosing compartment; dentiled molded frieze enriched with alternate patere and diamond motives. Front enclosed with two molded doors and broad pilasters having similar vertical diamond motives to frieze. Molded pedestal plinth, with center top hinged for compartment; front paneled and adorned with further diamonds.

Height, 3 feet 5 inches; width, 3 feet 2 inches; diameter, 20 inches.

246—BOUDOIR ACAJOU SCREEN ESCRITOIRE *Louis XVI Period*

80- Slant fall front, lined with leather; frieze fitted with drawer. On vase-balustered legs with shelf stretcher. Sliding screen at back paneled with green rep. Mounted with brass open gallery and molding. Half-statuary marble top.

Height, 34 inches; width, 20½ inches.

247—INLAID TULIPWOOD CABINET *Louis XVI Period*

130- Semicircular; paneled with feathered tulipwood, interrupted by two mock fluted pilasters. Enclosed with similar central door. On baluster feet. Molded Rouge Brêche marble top.

Height, 33 inches; width, 30½ inches.

Second Afternoon

248—CARVED WALNUT CABINET *Florentine Sixteenth Century*

55—Oblong molded lifting top, broken over pilasters. Frieze with scrolled Amorini adorning a small brass central cartouche. Front enclosed with two doors, broken molded and hinged to two narrow side panels. Supported on Corinthian columns. High molded and paneled plinth with claw feet.

Height, 3 feet 1 inch; width, 2 feet 1 inch.

Mrs. Homer.
Louis XVI Period

249—INLAID TULIPWOOD COMMODE

170—Oblong top; fitted with two dentiled inlaid and feather paneled drawers. On tapering square legs, bracketed into a valanced apron. Mounted in *cuirre doré* with vase-rosette ring handles and ribboned oval escutcheon. Rare tapestry brocatelle marble top.

Height, 32 inches; length, 33 inches.

Mrs. Fisk.
Jacobean Period

250—CARVED OAK CABINET

50—Molded, lifting oblong top; front with two panels enriched with rosetted and latticed X-motives. On bracketed feet. (Portions of the chest are of walnut.)

Height, 24 inches; length, 38 inches.

E. Jeffeson.

251—CARVED WALNUT CABINET *Florentine Sixteenth Century*

80—Molded oblong top, enriched with fluted dentils; frieze fitted with molded drawer, trimmed with wood knob; enclosing paneled door under with similar knob and button. Pilasters adorned with shell cartouches at crowns and paneled, rosetted guilloche motives. Molded and paneled plinth enriched with spiral reeded flutings and leafage; on claw feet.

Height, 39 inches; width, 28 inches.

252—CARVED WALNUT CASSONE *Umbrian Sixteenth Century*

280—Molded oblong lifting top, with molded dome. Paneled front and ends. On gadroon and leaf plinth and claw feet.

Height, 2 feet 1 inch; length, 4 feet 2 inches.

Second Afternoon

253—POLYCHROMED CARVED CASSONE

E. Feltucorn

120-

Florentine Sixteenth Century

Rectangular; molded and paneled peaked lifting cover. Leaf and dentiled broken-molded frieze, divided by six leaf-enriched shaped pilasters. The top enriched with a jardinière flanked by chimeras. The frieze with many-winged suns, panels below with alternating varied jardinières of cornucopias and scrolls on gilded grounds. Ends similarly embellished. (Imperfect.)

Height, 28 inches; length, 40 inches.

260- 254—MOUNTED ACAJOU ESCRITOIRE

Miss Tolpue
Louis XVI Period

Oblong double fronted hinged top, lined with tooled leather; paneled frieze fitted with two drawers. On tapering round legs. Back fitted with two mirror doors and two drawers. Mounted with brass moldings, square bail handles, collars and pierced gallery. Top of half statuary marble.

Height, 3 feet 8 inches; width, 2 feet 8 inches.

255—CARVED WALNUT CABINET *Florentine Sixteenth Century*

E. Feltucorn

125- Molded oblong top and paneled frieze, enriched with fluted dentil moldings; fitted with five drawers having similar knobs to doors. Front enclosed by two sunk molded doors, interrupted and flanked by similar broad pilasters. On spiral reeded-fluted plinth and claw feet.

Height, 3 feet 4 inches; length, 5 feet 5½ inches.

256—CARVED WALNUT CABINET

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135- Tuscan Early Sixteenth Century

Molded oblong top; frieze fitted with two drawers and three intermediate series of three guilloched brackets. Front enclosed with two molded panel-doors, trimmed with brass knobs; pilasters enriched with beautiful festooned crowning cartouches and guilloche motives below, and open Doric columns at ends. On molded plinth.

Height, 3 feet 6 inches; length, 5 feet.

257—CARVED WALNUT CABINET *Umbrian Fifteenth Century*

257. Deeply molded oblong top; rope-molded frieze fitted with three guilloche-enriched drawers. Front enclosed with three doors, each quaintly carved with two incised spiral rosettes and flanking guilloche mock pilasters. Doors and drawers trimmed with forged iron loop and rosette handles. Heavily molded plinth sustained on two crouching lions.

Height, 3 feet 7 inches; length, 5 feet 7 inches.

P. C. C. C. C.

258—CARVED WALNUT CREDENCE *Tuscan Sixteenth Century*

258- Molded oblong top; paneled and molded frieze, fitted with three small and two larger interrupting drawers. Front enclosed with three double paneled pilasters and two interrupting doors. Trimmed with knobs. All the drawers, pilasters and doors enriched with leaf-notched moldings. On molded plinth and scrolled stump feet.

Height, 4 feet 5 inches; length, 5 feet 8½ inches.

425- 259—CARVED WALNUT CREDENCE *Florentine Sixteenth Century*

Molded oblong top, enriched with fluted dentils; paneled frieze fitted with drawer trimmed with brass satyr-head and ring handles. Front enclosed with two molded doors having central wood rosettes with brass knobs; fluted pilasters. On molded plinth and claw feet.

Height, 4 feet 9½ inches; length, 5 feet 5 inches.

260—WALNUT CABINET *Florentine Sixteenth Century*

130- Molded oblong top; frieze fitted with two shallow drawers and three rosetted blocks over pilasters. Front enclosed with two molded panel-doors having large-rosetted knobs and three reed-fluted pilasters with Corinthian capitals. On finely molded plinth, broken round pilaster. Ends with panels, hinged as doors disclosing shallow cupboards.

Height, 4 feet 6 inches; length, 5 feet 10 inches.

261—INLAID WALNUT TABLE *Florentine Sixteenth Century*

Out. Oblong inlaid top. On massive baluster legs and box stretcher.

Height, 1 foot 9½ inches; length, 2 feet 1 inch.

Second Afternoon

262—INLAID ACAJOU TABLE

French Eighteenth Century

45- Circular molded top, enriched with lined rosewood stellate motive. On incurving tapering legs and triangular shelf stretcher. (Part of inlay missing.)

Height, 28½ inches; diameter, 18 inches.

263—INLAID ACAJOU TABLE

*Tin. R. Beacon
Directoire Period*

35- Drum top and frieze with V-panels of finely grained and varied wood; fitted with drawer. On elongated pear-shaped baluster shaft and octagonal plinth.

Height, 30¼ inches; depth, 20½ inches.

264—WALNUT TABLE

Tuscan Sixteenth Century

Int. Broad oblong top; frieze fitted with shaped molded drawer. On baluster legs and box stretcher.

Height, 23 inches; top, 25¾ by 24 inches.

265—WALNUT TABLE

Tuscan Sixteenth Century

Int. Oblong top; frieze fitted with molded drawer, trimmed with wood knob. Supported on many-ringed baluster legs and H-stretcher.

Height, 28½ inches; length, 30 inches.

266—INLAID WALNUT TABLE

Florentine Sixteenth Century

Int. Molded and inlaid top, enriched with fluted dentils; molded frieze with round-fronted panels, fitted with drawer trimmed with knob. On baluster legs and box stretcher.

Height, 2 feet 7½ inches; top, 2 feet square.

267—WALNUT TABLE

Florentine Sixteenth Century

Int. Molded oblong top, enriched with dentil and dart member. Molded frieze fitted with drawer. On balustered legs and box stretcher.

Height, 2 feet 2 inches; length, 2 feet 5 inches.

268—WALNUT TABLE

Tuscan Sixteenth Century

Int. Massive oblong top; molded frieze fitted with drawer, trimmed with knob. Supported on ringed pear-shaped baluster legs and box stretcher.

Height, 2 feet 3 inches; length, 2 feet 4½ inches.

Second Afternoon

269—WALNUT TABLE

Tuscan Sixteenth Century

269. Oblong top; frieze fitted with molded drawer, trimmed with wood knob. Supported on finely balustered legs and similar H-stretcher.

Height, 29 inches; length, 31½ inches.

270—WALNUT TABLE

Umbrian Sixteenth Century

270. Oblong top; with curious open frieze rails. Supported on balustered legs and box stretcher.

Height, 26½ inches; length, 32 inches.

271—WALNUT TABLE

Florentine Sixteenth Century

271. Deeply molded oblong top. On pear-shaped baluster shaft, set on four molded cruciform feet.

Height, 2 feet 5½ inches; length, 2 feet 9½ inches.

272—WALNUT FOLDING TABLE

Tuscan Sixteenth Century

272. Round top, with two hinged leaves. On solid end supports, finely scrolled and fitted with drawers at crown. On rudimentary footed cross stretchers and center stretcher fastened with outer tennoned keys.

Height, 2 feet 5½ inches; diameter, 2 feet 9 inches.

273—WALNUT TABLE

Umbrian Sixteenth Century

273. Molded oblong top. On splayed legs, framed into cross stretcher and overhanging central stretcher.

Height, 2 feet 3 inches; length, 2 feet 10 inches.

274—WALNUT TABLE

Tuscan Sixteenth Century

274. Oblong top; molded panel frieze, fitted with drawer trimmed with knob. On half-ringed baluster legs and H-stretcher.

Height, 2 feet 4 inches; length, 2 feet 11 inches.

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275—WALNUT TABLE

Florentine Sixteenth Century

275. Framed oblong demountable top, with curious canted under cleats overlapping the paneled frieze at ends; fitted with two drawers having brass knobs. On baluster legs with H-stretcher.

Height, 29 inches; length, 39 inches.

Second Afternoon

276—CARVED WALNUT TABLE *Florentine Sixteenth Century*

65- Oblong top, enriched with fluted dentils; molded frieze. Supported on five simple baluster legs and box stretcher.

Height, 31 inches; length, 39 inches.

277—CARVED WALNUT TABLE *Florentine Sixteenth Century*

65- Molded oblong top, enriched with dentils; frieze fitted with two molded drawers having rosetted knobs and Florentine fleurs-de-lis at center and on end blocks. Supported on balustered legs and box stretcher.

Height, 32 inches; length, 43 $\frac{1}{2}$ inches.

278—WALNUT TABLE *Tuscan Sixteenth Century*

55- Oblong demountable top; frieze fitted with molded drawer, trimmed with wood knob. On massive square legs with unusual bracketed straight box stretcher.

Height, 28 inches; length, 40 inches.

279—WALNUT SIDE TABLE *Umbrian Sixteenth Century*

65- Molded semi-octagonal top, with arched frieze supported on baluster legs and box stretcher.

Height, 2 feet 4 inches; length, 3 feet 6 inches.

280—INLAID WALNUT HEXAGONAL TABLE *X. C. Vanderlip.*

65- *Florentine Sixteenth Century*

Top enriched with inlaid central stellate motive, fleur-de-lis at corners and fluted dentil molding. Supported on six scrolled legs with bracket-stretchers bossed at center.

Height, 2 feet 4 inches; diameter, 3 feet 4 inches.

281—WALNUT TABLE *Tuscan Sixteenth Century*

125- Oblong top in one piece, supported on open scrolled lyre ends, reinforced with finely scrolled bracket to center of top.

Height, 2 feet 9 inches; length, 3 feet 11 inches.

282—INLAID WALNUT TABLE *Tuscan Sixteenth Century*

140- Oblong top; on very unusual end supports with scrolled reinforcing X-scroll brackets across center. The end supports of open lyre-shaped scrolls.

Height, 2 feet 5 inches; length, 3 feet 9 inches.

Second Afternoon

N. C. Vanderlip.

283—INLAID WALNUT TABLE

Tuscan Sixteenth Century

145- Similar to the preceding.

Height, 2 feet 7 inches; length, 3 feet 8 inches.

Mrs. Bacon

284—WALNUT FOLDING TABLE

Tuscan Sixteenth Century

100- Molded oblong top with two longitudinal leaves, supported by long hooks and eyes. On scrolled pear-shaped end supports with cross feet and molded central stretcher.

Height, 2 feet 4 inches; length, 3 feet 7 inches; width, 2 feet 5 inches.

N. C. Vanderlip.

285—WALNUT TABLE

Tuscan Sixteenth Century

150- Oblong top, enriched with fluted valance. On baluster-shaped flat end supports with scrolled cross feet and fine balustered central stretcher.

Height, 2 feet 8 inches; length, 3 feet 11½ inches; width, 2 feet 2½ inches.

J. Cass.

286—WALNUT DRAW-LEAF TABLE

Florentine Sixteenth Century

360- Oblong double-extension top; molded frieze enriched with dentils. Supported on pear-shaped baluster legs, broad flat box stretcher and bulbous legs.

Height, 2 feet 6 inches; top closed, 4 feet 3½ inches; extended, 8 feet.

E. Jefferson.

287—WALNUT GATED TABLE

Tuscan Sixteenth Century

75- Molded round top with two leaves. On broad flat baluster end supports, molded box stretcher with open scrolled bracket feet. The leaves sustained on hinged gates similar to end supports.

Height, 2 feet 7½ inches; diameter, 4 feet 2 inches.

N. Wood.

288—WALNUT TABLE

Umbrian Sixteenth Century

75- Oblong demountable top in one piece; frieze fitted with two molded raised paneled drawers. On many ringed pear-shaped baluster legs, square molded feet and box stretcher. Areas of polychrome patina in green.

Height, 2 feet 7½ inches; length, 4 feet 2 inches; width, 2 feet.

Second Afternoon

289—WALNUT TABLE

F. B. Goodwin
Florentine Sixteenth Century

125- Oblong top, with curious open frieze rails. On baluster legs and box stretcher.

Height, 3 feet 5 inches; length, 3 feet 10½ inches.

290—CARVED WALNUT TABLE

M. M. P. Bury
Umbrian Sixteenth Century

75- Molded oblong top; frieze with two sunk molded round-front drawers trimmed with gadrooned walnut knobs. On flaring baluster legs and similar balustered H-stretcher.

Height, 2 feet 7½ inches; length, 4 feet 7 inches.

291—WALNUT CENTER TABLE

Florentine Sixteenth Century

490- Massive elongated octagonal top, cleated at rim. Sustained on three deeply scrolled supports, radiating from center and there pendent.

Height, 2 feet 9¾ inches; top, 4 feet 8 inches by 4 feet.

292—CARVED WALNUT TABLE

T. C. Vandyke
Umbrian Sixteenth Century

160- Massive molded octagonal pivoted top. Supported on solid tripod legs, deeply scrolled and enriched with imbrications on front and paneling on sides; triangular pendant in center.

Height, 31½ inches; diameter, 50½ inches.

293—OVAL FOLDING WALNUT TABLE

J. Wood

Tuscan Sixteenth Century

190- Top with two longitudinal leaves supported on extension bars. Solid scrolled urn-shaped end supports with curiously inserted molded drawers at top, trimmed with wood knobs. On molded and valance cross feet and straight central stretcher.

Height, 2 feet 8 inches; top, open, 5 feet 9½ inches by 3 feet 10½ inches.

Mrs. O. Senars.

294—WALNUT TABLE

Florentine Sixteenth Century

130- Oblong top; frieze fitted with drawers, trimmed with brass knobs. On baluster legs and molded box stretcher.

Height, 2 feet 9½ inches; length, 5 feet 8 inches; width, 2 feet 3½ inches.

Second Afternoon

J. Canavan.

295—CARVED WALNUT TABLE *Florentine Sixteenth Century*

125- Molded oblong top. On fine balusters at ends, finished with bracketed feet; balustered connecting stretcher.

Height, 2 feet 6 inches; length, 5 feet.

J. Canavan.

296—RENAISSANCE TAPESTRY WALNUT BENCH

Louis XIII Period

460-

Low oblong panel back and seat, covered in Flemish sixteenth century tapestry. The back displaying ribboned laurel festoons enriched with flowers on a foliaged ground; seat, varied foliage enlivened by a small bird. Woven in soft and dark blues, green, yellow, tan, ivory and pinks. Trimmed with scrolled brass appliqués and tasseled yellow fringe. On spirally twisted legs, frontal and H-stretchers.

Height, 2 feet 8 inches; length, 5 feet 11 inches.

L. Grelli.

297—CARVED WALNUT BENCH *Venetian Seventeenth Century*

250-

Broad molded back rail, bracketed at ends; enriched with finely cartouched coat-of-arms charged with horse, rosettes and bars; long, scrolled pediment developing shell and husk motived panels interrupted by pateræ. The back hinged on wood seat. Frieze paneled and bracketed in a similar manner to back rail. On flat balustered end supports.

Height, 4 feet; length, 6 feet 6 inches.

J. Canavan.

298—CARVED WALNUT BENCH *Spanish Sixteenth Century*

270-

Uniquely paneled broad back rail, enriched with scrolled and husked cartouche at center, flanked by series of two shell motived panels interrupted by pateræ. The back hinged on scrolled arms to reverse; arms adorned with forged iron and carved pateræ; molded wood seat. Valanced frieze with pateræ in each point, finished with leaf-scroll brackets at ends. On three scrolled supports.

Height, 3 feet 2 inches; length, 7 feet 10 inches.

Second Afternoon

FORGED IRON AND BRASS
Of the Italian Gothic and Renaissance Periods

299—COPPER WATER URN

N.C. Sanderup.
Italian Seventeenth Century

22.50 Depressed pear-shape, with incurved molded neck, scrolled strap handles terminating in leaf motives. On molded base. Animal-headed spigot. Rare rose, green and brown patina.

Height, 13½ inches.

300—FORGED IRON TABLE LECTERN

Miss D. Alice.

120.

Italian Late Sixteenth Century

Open strap oblong top, with scrolled and barred book rest, having adjustable easel, leaf enrichments and finely rosetted and scrolled book stop, the top aproned on three sides with similar scrolls to stop. On four spirally twisted supports, leaf-hooked at feet and there sustaining an annular ring.

Height, closed, 7 inches; width, 10 inches.

301—FORGED IRON TABLE LECTERN

Mrs. J. T. Johns

22.50

Italian Sixteenth Century

Oblong top, bearing a similar barred book rest, supported with an adjustable easel on ratchets. Fine open scrolled book stop. On bulbous turned walnut feet.

Height, closed, 3¾ inches; length, 15 inches.

302—FORGED IRON WALL APPLIQUÉ

Mrs. H. M. Kipley.
Italian Gothic Period

21.50

Straight strap arm, with flange supporting a round strapped open basket, enriched with many leaves; several cusped as a pendant below the pricket.

Height, 9½ inches; projection, 11 inches.

Second Afternoon

Mrs. L. B. Englehart.

303—GILDED IRON WREATH

French Eighteenth Century

12.50
Double oval wreath, bowknotted with ribbons at foot and crested with rosette and coronet; the ovals enriched with many beautiful fruiting husks.

Height, 17 inches; width, 13 inches.

E. F. Caldwell & Co.

304—FORGED IRON WALL APPLIQUÉ

Italian Eighteenth Century

27.50
S-scrolled and spirally twisted tubular arm, branching into three lilies and bud; lily and rosetted back plate. Traces of gilding visible. Partially wired for electricity. (Imperfect.)

Height, 22 inches; projection, 8 inches.

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305—FOUR FORGED IRON WALL BRACKETS

Italian Early Sixteenth Century

80- S-scrolled round arm, terminating in leaf-cusped bobèche and a rosetted scroll at back. Enriched with clustered leaves about center and frontal lily. (Slightly imperfect.)

Height, 13 inches; projection, 16 inches.

306—TWO FORGED IRON WALL APPLIQUÉS

H. Joyce.

Florentine Early Seventeenth Century

110- Strap-scrolled arm, square at back and there finished with two hooks for suspension and bearing an open strap cartouche surmounted by a fleur-de-lis. Enriched with flowers, leafage, tendrils and frontal leaf-cusped bobèche near which is a long pricket. Traces of gilding and polychrome are visible. (One bobèche imperfect.)

Height, 12 inches; projection, 24 inches.

N. C. Vanderlip.

307—TWO FORGED IRON WALL APPLIQUÉS

Florentine Seventeenth Century

25- S-scrolled strap arm, terminating in a pricket and cup. Enriched with two branched lilies and minor strap scrollings, developing innumerable fleurs-de-lis.

Height, 16 inches; projection, 21½ inches.

Second Afternoon

308—Two FORGED IRON WALL APPLIQUÉS

W. C. Vanderbilt

308- Diminishing square S-scrolled arm, with tubular socket for suspension; enriched with minor strap scrolls and branched rose. Supporting quatre-scrolled pricket.

Height, 14 inches; projection, 21 inches.

309—Two FORGED IRON WALL APPLIQUÉS

" " "
Italian Seventeenth Century

309- Diminishing square S-scrolled arm, sustaining fine varied floral rosettes at either end, the rear rosette emitting further scrolls sustaining two urn-shaped brass buds. Finished with an urn-scrolling and double prickets.

Height, 15 inches; projection, 21 inches.

310—Two FORGED IRON WALL APPLIQUÉS

W. Boyce

Italian Sixteenth Century

310- Round arm curved at front, enriched with spiral scrolled large baluster and leafage. Finished with a double aproned gadrooned boss surmounted by a crested cup and pricket. (Cresting defective.) Traces of polychrome are visible.

Height, 17 inches; projection, 20 inches.

311—Two FORGED IRON WALL APPLIQUÉS

B. Martin

Italian Seventeenth Century

311- Roseted round scrolled arm bearing broad acanthus leafage, large cusped leaf bobèche and very long pricket. Square lug for suspension.

Height, 15½ inches; projection, 22 inches.

312—FORGED IRON WALL APPLIQUÉ

Italian Sixteenth Century

312- Straight square arm, with rosetted scroll termination and lower curved supporting bracket bearing a large acanthus leaf; trifoliate open cusped acanthus-leaf bobèche with interior crowning annular-strap and long pricket.

Height, 20 inches; projection, 21 inches.

Second Afternoon

313—IRON WALL APPLIQUÉ

B. Martin
Italian Seventeenth Century

17.50 Flanged and V'd double strap-back forged into a lily with scrolled stamen; supporting three strap-scrolled arms terminating in lilies and prickets.

Height, 19 inches; projection, 29 inches.

314—FORGED IRON WALL APPLIQUÉ

" "
Italian Seventeenth Century

30-

Strap back, angled at foot and supporting a low circular basket for lantern; the back enriched with side scrolls, leafage and surmounting open lobed cresting; central arm and two hinged arms above for supplementary lanterns.

Height, 37 inches; projection, 14 inches.

Note: This interesting appliquéd adorned a Northern Italian Watch House and was used for the temporary hanging of the watchmen's lanterns as well as its permanent use.

315—COPPER JARDINIÈRE AND IRON STAND

S. Canava
Italian Seventeenth Century

140-

Circular basin with incurved deep, molded flange; enriched with two heavy, scrolled bail handles; *antique verte* patina. Forged iron tripod stand; elaborately strap-scrolled and balustered, developing open floral motives. On arched feet.

Total height, 36 inches; diameter, 18 inches.

316—FORGED IRON JARDINIÈRE STAND

71. Dr. M. Citter
Florentine Seventeenth Century

40-

Tripod stand with elaborate scrolled supports, having incurved triangular sustaining bands near crown and above the arched feet; the scrolls develop fleurs-de-lis under three curved supporting arms at crown.

Height, 31½ inches.

317—FORGED IRON JARDINIÈRE STAND

S. D. Schick
Italian Gothic Period

~10-

Spirally twisted lower shaft finished with lily at foot and supporting a most interesting rosetted boss and zigzagged hexagonal upper shaft, pivoted to receive three socketed curved arms for basin. On tripod S-scrolled feet. (Petal of lily defective.)

Height, 31½ inches.

Second Afternoon

318—FORGED IRON JARDINIÈRE STAND

Mrs. Ripley.

35-

Italian Seventeenth Century

Tripod strap scrollings, forming graceful pear-shapes; arched feet enriched with fine interior scrolls.

E. F. Caldwell & Co. Height, 27½ inches.

319—FORGED IRON WEATHER VANE *Italian Sixteenth Century*

40- Rampant lion, supporting a palm branch and standing on a small plinth; finished with long round pole socket.

Height, 28 inches.

320—FORGED IRON WINDOW GRILLE *M.C. Vanderlip.*

35- *Florentine Late Sixteenth Century*

Square with strap banding, the upper panel occupied by strap diamonds, quatrefoiled with fleurs-de-lis and terminated with scrolling borders at crown and foot; below with half-motives of upper and border adjacent to the border of the upper panel. Fitted with two locks.

28 inches square.

321—Two FORGED IRON WALL APPLIQUÉS *A. Baumgarten*

85- *Italian Early Sixteenth Century*

S-scrolled square arm with upper scroll at back, enriched with fine varied rosettes, tendril and graceful supplementary scrolls sustaining flat circular saucer fitted with large leaf-cusped candle socket. Height, 29 inches; projection, 33 inches.

322—FORGED IRON HANGING CROSS *Mrs. O. Ferraro.*

Florentine Sixteenth Century

45- Strap-scrolled floriated Maltese cross with pear-shaped lobes and medallioned center rosette developing subsidiary scrollings terminating in many fleurs-de-lis. Ring for suspension.

Height, 32 inches.

323—FORGED IRON INN SIGN *Mrs. R. L. Bacon.*

Northern Italian Seventeenth Century

35- Oval strap X-scrolled at foot and enriched with closely placed, varied rosettes; surmounted by a coronet and hook for suspension. Two seated outfacing silhouetted men, with their glasses raised to drink, occupy the oval. The figures have been painted.

Height, 33 inches; width, 20 inches.

Second Afternoon

B. Mart.

324—TWO BRASS ALTAR TORCHÈRES

140-

Italian Sixteenth Century

Finely balustered shaft, with urn-shaped bobèche and pricket. On scrolled tripod base, enriched with Amorini heads, oval medallions, leafage and claw feet.

Height, 27 inches.

325—TWO FORGED IRON AND BRASS ANDIRONS

60-

Mrs. G. J. Kudel

Italian Sixteenth Century

Diminishing octagoidal shaft, with molded capital and brass low urn-shaped terminal; the shaft is notched, square-sectioned toward foot, there gadrooned balustered and open leaf scrolled. On interesting broad scrolled arch feet with double interior leaf-scrolled apron.

Height, 23 inches.

326—TWO FORGED IRON AND BRASS ANDIRONS

50-

Italian Sixteenth Century

Balustered diminishing octagonal shaft, finished with square capital and brass molded ball terminal; toward foot is a frontal scrolled hook finished with a smaller similar brass ball. On broad scrolled strap feet with frontal, scrolled cartouche shield.

Height, 24 inches.

Mrs. R. L. Bacon

327—TWO FORGED IRON ANDIRONS *Italian Sixteenth Century*

20-

Baluster shaft, chiseled with series of pointed leaves and flutings, finished with octagoidal scrolled capital, having square abacus and molded ball terminal; at foot with square molded base and rosetted projecting hound's head. On broad trifoliate strap-arched feet. (Two scrolls of capitals missing.)

Height, 28 inches.

Mrs. M. P. Butler

328—TWO FORGED IRON AND BRASS ANDIRONS

Italian Sixteenth Century

50-

Square, notched lower shaft with square baluster and diminishing octagoidal upper shaft, finished with four scrolls and bulbous brass terminal. A smaller similarly composed supplementary shaft is scrolled into foot of main shaft. On strap-scrolled and aproned legs, enriched with zigzags.

Height, 29½ inches.



329—TWO FORGED IRON AND BRASS ANDIRONS

J. Stevens.
Italian Gothic Renaissance

120-

Square, chiseled lower shaft with baluster and diminishing, spirally twisted upper shaft, having two pairs of strap loops near top and base; surmounted by brass ball terminal. On broad, strap arches, chiseled with flutes and rudimentary guilloche motives and enriched with bossed quatrefoil tracery.

Height, 27 inches.

Second Afternoon

330—COPPER JARDINIÈRE AND IRON STAND *S. Canavan.*
Italian Gothic Period

250- Repoussé bell-shaped basin with gadroon rim and scrolling flowers on flange. Two iron bail handles, sixteenth century. Stand with irregular round balustered shaft with three curved straps at crown. On tripod foliated Gothic legs.

Total height, 34 inches; diameter, 18½ inches.

331—COPPER JARDINIÈRE AND IRON STAND *Mrs. Horace*
Italian Seventeenth Century

200- Repoussé urn-shaped bowl, with oval flutings and rope molded neck. One ring and loop handle for suspension. Rich red, gold and green patina. Forged iron tripod stand; square strap scrollings arching at feet, developing many minor smaller strap scrollings, rosettes and tendrils. Traces of polychrome are visible.

Total height, 35½ inches; diameter, 14 inches.

332—FORGED IRON TORCHÈRE *Mrs. R. L. Bacon*
Italian Gothic Period

20- Shaft with faceted baluster toward center, above diminishing, round in form, below diminishing octagonal form, a square section near foot. Gauffered circular bobèche with pricket. On tripod arched feet terminating in broad scrolls.

Height, 46½ inches.

333—FORGED IRON TORCHÈRE *Mrs. Ripley*
Italian Gothic Period

25- Slender shaft, balustered at its thirds; crinkled bobèche with pricket. On strap arched tripod feet.

Height, 53 inches.

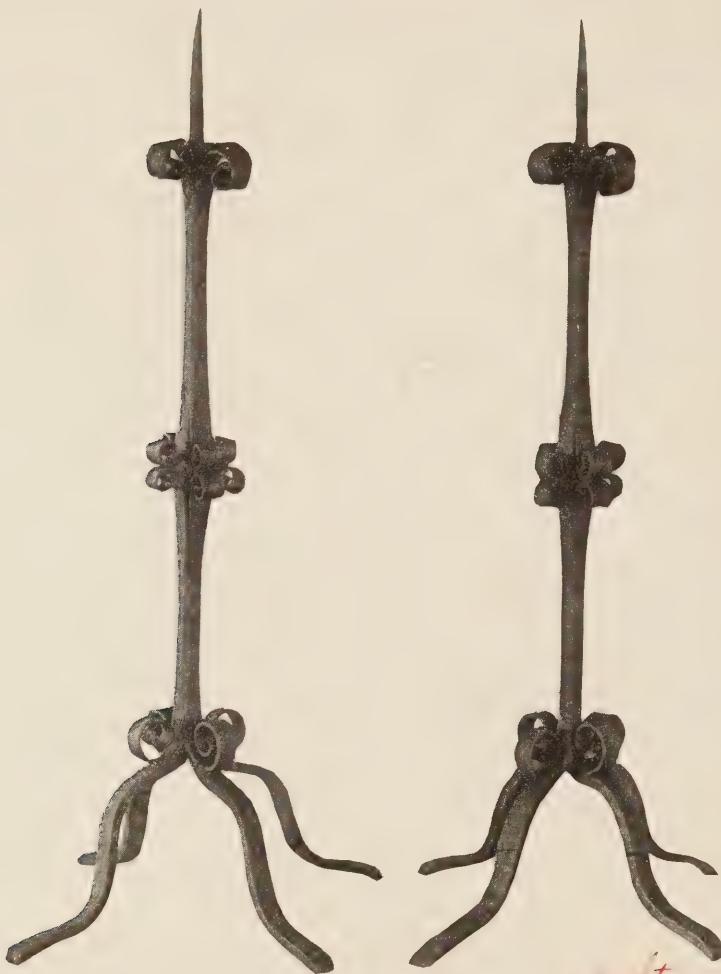
334—Two FORGED IRON AND BRASS TORCHÈRES *S. Fiffehorn.*
Italian Seventeenth Century

260- Slender hexagonal shaft; enriched with very fine varied brass balusters at crown, center and base. On tripod strap-scrolled feet with central pendent baluster and supplementary scrolls. Molded circular bobèche and candle socket.

Height, 55½ inches.

335—Two FORGED IRON AND BRASS TORCHERES *Mrs. Fisk.*
Italian Seventeenth Century

320- Similar to the preceding.



336—Two FORGED IRON TORCHÈRES *Italian Gothic Period*

90- Octagoidal shaft forged into four scrolls at crown, base and similar double reversed scrolls at center. On four strap-scrolled feet. Finished at crown with long pricket.

Miss Stevens

337—Two FORGED IRON TORCHÈRES

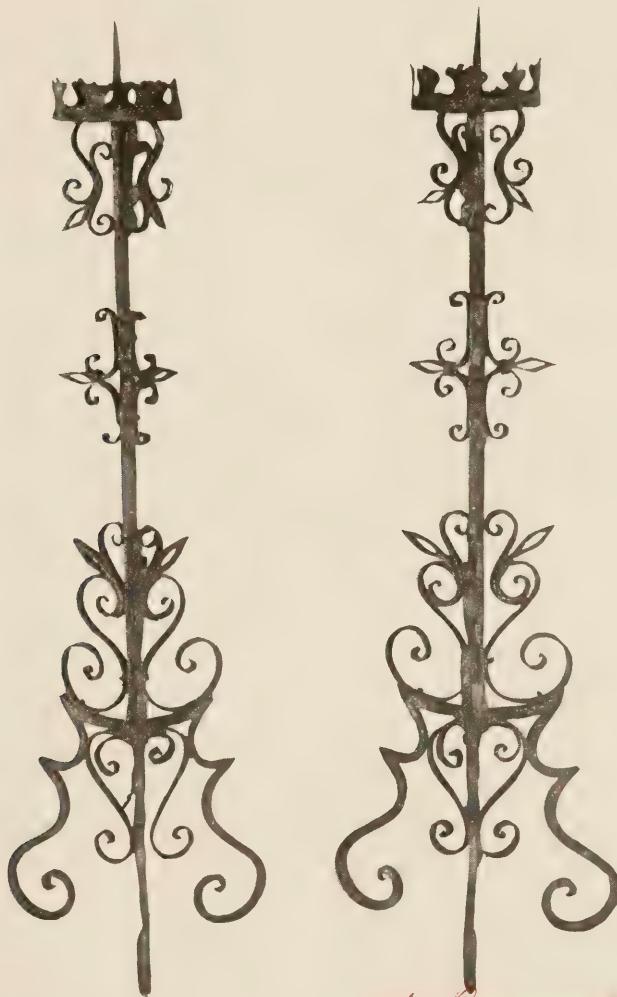
*Height, 36 inches.
Miss Ballantine*

70- Similar to the preceding.

338—Two FORGED IRON TORCHÈRES

*Italian Gothic Period.
E. Jeffercorn*

30- Similar to the preceding. (One scroll leg missing.)



339—TWO TORCHÈRES

A. Baumgarten.
Florentine Late Sixteenth Century

330—Forged iron, slender round shafts, bearing series of three
variedly scrolled fleurs-de-lis at center, crown and base.
Circular crested bobèche with pricket. On tripod scrolled
feet with central scroll motive. Height, 52 inches.

340—TWO TORCHÈRES

Florentine Late Sixteenth Century

330—Similar to the preceding.

Second Afternoon

341—Two FORGED IRON AND BRASS TORCHÈRES *E. Leffcorn*
100-

Florentine Seventeenth Century

Slender octagonal shafts, leaf balustered at center and crown. Circular molded bobèche and candle socket. On strap scrolled tripod legs developing fleurs-de-lis.

Height, 60 inches.

342—Two FORGED IRON TORCHÈRES *Miss Ballantine*
200-

Italian Seventeenth Century

Slender circular shaft, double cusped with leafage at crown; leaf-enriched low round bobèche with pricket. The shaft sustained under the cusps with three open strap scrolled brackets banded to shaft in three places and developing into similar tripod feet.

Height, 62½ inches.

343—Two FORGED IRON AND BRASS TORCHERES *Q. Beaufit 191*
440-

Italian Seventeenth Century

Slender round shaft, finely brass balustered at center, crown and foot; surmounted by open brass leafage, sustaining a crested bobèche and pricket. On high scrolled square tripod feet, enriched with leaf apron and mid-scrollings strapped at center.

Height, 6 feet 4 inches.

(Illustrated)

344—COPPER JARDINIÈRE AND IRON STAND *H. Brokaw*
55-

Italian Gothic Period

Repoussé bowl with crude hatching on the incurved sides, roll-over rim and iron loop and ring handles. Forged iron stand having balustered octagonal shaft, bearing four strap-iron scrolls riveted into an annular curving band. Supported on tripod Gothic scrolled and traceried legs into rudimentary rabbit's heads at the central V's.

Total height, 38½ inches; diameter, 23 inches.

(Illustrated)

343

344

No. 343—TWO FORGED IRON AND BRASS TORCHÈRES
No. 344—COPPER JARDINIERE AND IRON STAND

Second Afternoon

345—COPPER JARDINIÈRE AND IRON STAND *E. Leffucorn*

150-

Low bell-shaped basin, enriched with gadroons at flange and balustered bail handles. Rich rose-red patina. Forged iron stand with scrolled tripod strap supports. Enriched with long acanthus leaves and rosettes. Traces of polychrome are visible.

Total height, 37½ inches; diameter, 17½ inches.

346—Two FORGED IRON TORCHÈRES *Italian Gothic Period*

40-

Slender round shafts forged with four balusters; flat toothed circular bobèche with extra long pricket. On balustered and arched tripod legs with flat spear-shaped feet. (One foot missing.)

Height, 65 inches.

347—COPPER BASIN, WATER KETTLE AND IRON STAND *7 Mrs. C. O. Oliver.*

Italian Seventeenth Century

260-

Gadrooned and fluted, round basin; similar hanging kettle. Rich turquoise and malachite green patina. Forged iron stand with balustered round shaft, Gothic arched tripod legs with pendent cusp and three arms for basin (the fourth missing). Slender back standard bracketed into an arm and looped on a foot; finished with an open halberd-head terminal; scroll bracket for kettle.

Total height, 6 feet 5 inches; bowl, diameter, 15½ inches.

E. Leffucorn

348—Two FORGED IRON AND BRASS TORCHÈRES

380-

Italian Seventeenth Century

Slender shaft, with unusually fine hexagonal baluster as center; surmounted by circular urn-shaped bobèche with hexagonal bowl and pricket. On elaborate, scrolled tripod feet bearing hexagonal brass vases on the hips.

Height, 66 inches.

H. C. Vanderbilt.

349—Two FORGED IRON AND BRASS TORCHÈRES

360-

Italian Seventeenth Century

Similar to the preceding.

Second Afternoon

350—TWO FORGED IRON AND BRASS TORCHÈRES

A. Boyce

160-

Italian Seventeenth Century

Slender square shaft with canted corners, enriched with brass balusters at crown, center and base; supported on tripod strap scrolled feet. Surmounted by molded circular, crested bobèche and pricket. (Crestings defective.)

Height, 68½ inches.

E. Jeffreys.

351—TWO FORGED IRON AND BRASS TORCHÈRES

Italian Sixteenth Century

120- Similar to the preceding.

352—FORGED IRON AND BRASS TORCHÈRES

" "

60-

Italian Seventeenth Century

Round shaft, brass-balustered at center and near crown. Low, circular bobèche and pricket. The shaft supported by three open brackets scrolled into tripod scrolled feet with supplementary interior scrolls sustaining an open leaf-cusped finial. (Imperfect at foot.)

Height, 63½ inches.

Miss Ballantine

353—FORGED IRON POTENCE *Florentine Seventeenth Century*

40-

Hexagonal back rod pivoted to swing; oblong top bar scrolled at front, supported by an intricate strap scroll forming a fleur-de-lis toward front and an oviform in corner. Enriched with varying rosettes, acanthus leaves and lily. Traces of polychrome.

Height, 26 inches; projection, 44 inches.

E. Jeffreys.

354—FORGED IRON ESCUTCHEON *Italian Seventeenth Century*

25-

Two molded inclined ovals, surrounded by broad open acanthus-leaf scrollings; surmounted by a helm crested with a demi-figure holding a palm branch. The ovals charged with coats-of-arms. (Indistinct.)

Height, 49 inches; width, 32 inches.

Second Afternoon

355—Two FORGED IRON AND BRASS TORCHERES

Italian Seventeenth Century

Q. T. Burnett Agt.

185- Slender shaft bearing brass balusters at center, crown and foot; surmounted by leaf cusps, low circular, crested bobèche and pricket. Supported on scrolled square tripods, enriched with leaf valance and central scrolled leaves. (One leaf missing.)

Height, 5 feet 10 inches.

356—Two FORGED IRON WALL APPLIQUÉS

A. R. Hearst.

60. *Florentine Early Seventeenth Century*

Long acanthus-leaf backs, supporting near top a broken double scrolled arm, emitting branched lilies under a broad, crested bobèche; toward back the arm sustains a leaf basket of finely wrought flowers. From a cusp at foot of back springs a trailing vine with further flowers and tendrils. Under the bobèche is a hook holding a loose leaf and bud handle with hook at foot; evidently for the purpose of carrying a portable lantern. Traces of gilding and polychrome.

Height, 29 inches; projection, 35 inches.

357—FORGED IRON LANTERN BRACKET

" " "

Italian Seventeenth Century

25-

Broken scrolled square arm; enriched at intervals with balusters, heavy and light acanthus leafage; finished with a square spike for lantern. Elaborate supplementary supporting scrolling, enclosing a fine large rosette.

Height, 55 inches; projection, 66 inches.

358—Two FORGED IRON LANTERN BRACKETS

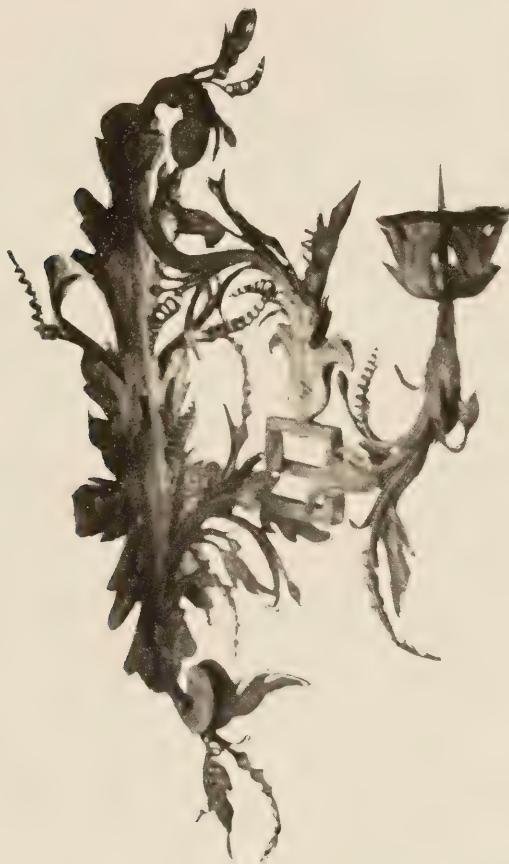
A. R. Hearst

Italian Seventeenth Century

150-

Strap back scrolled at crown and foot, with an intricate many sectioned broken scrolled arm united by numerous oblong molded balusters and developing tendrils at intervals. Traces of gilding are visible.

Height, 28 inches; projection, 30 inches.



359—TWO FORGED IRON WALL APPLIQUÉS

Mrs. Jonathan.
Italian Seventeenth Century

350-

Tendriled acanthus-leaf back, with major S-scrolled arm, interestingly interrupted in center with an oblong key scroll and from there supported by an auxiliary S-scroll to crown of back. Enriched with graduated buds, tendrils and fine leafage. Open acanthus bobèche with pricket for candle.

Height, 30 inches; projection, 20 inches.



360—Two FORGED IRON BALCONIES

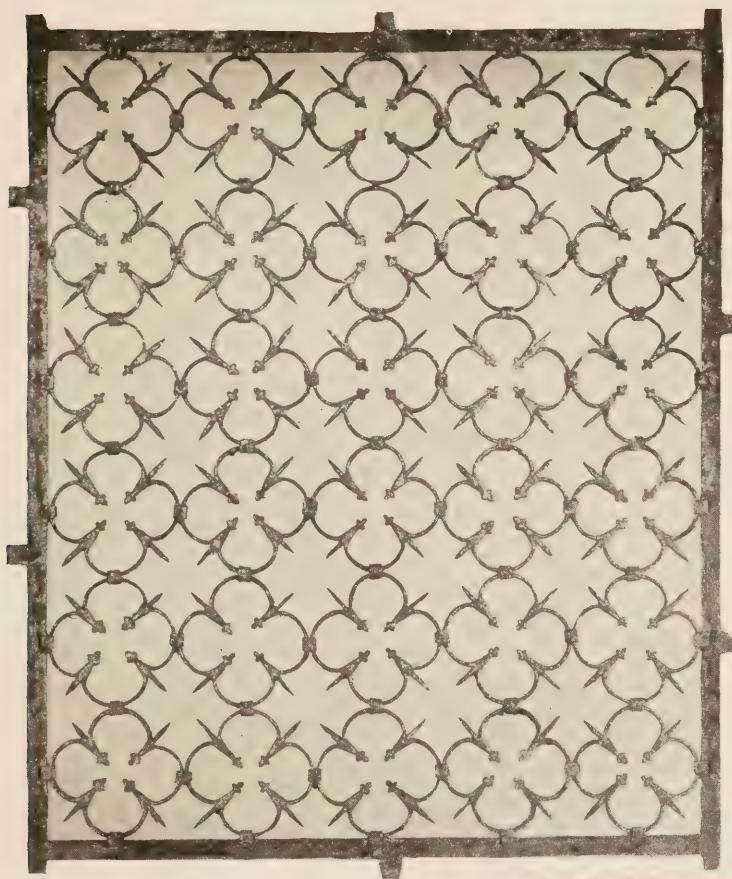
W. C. Pearest.

400-

Italian Late Sixteenth Century

Semicircular; strapped at crown and foot, supported by eight square bars, bearing series of alternately placed, reversed pear-shaped scrolls of fine proportion.

Height, 44 inches; width, 38½ inches.



C. Tiffey

361—TWO FORGED IRON WINDOW GRILLES

400-

Florentine Gothic Period

Oblong with strap banding, occupied by many quatrefoils of charming proportion and finished with long spiked fleur-de-lis at intersections. (One quatrefoil missing.)

Height, 36 inches; length, 42 inches.

Second Afternoon

362—FORGED IRON BALCONY GRILLE

E. Leffucorn

French Early Eighteenth Century

70-

Oblong with strap band, enclosing leaf medallion in center, emitting interlacing scrolls at flanks; enriched with beautiful rosettes, tendrils and leaves.

Height, 16 1/4 inches; length, 39 1/2 inches.

363—FORGED IRON GRILLE DOOR

W. R. Head.

330-

Oblong with strap banding. Divided into four panels by square bars and bordered with straps. Displaying in the center exceptionally fine-lobed interlacing scrollings linked with finely molded balusters. The borders occupied by reversed pear-shaped motives developing many fleurs-de-lis and square scrolled rosetted corners.

Height, 7 feet; width, 50 inches.

THIRD AND LAST AFTERNOON'S SALE

SATURDAY, DECEMBER 4, 1920

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2 O'CLOCK

J. T. Bony

364—NEEDLEWORK CUSHION *French Early Eighteenth Century*

101—Oblong; petit- and gros-point panel, displaying quaint jardinière of growing flowers; executed in soft colors on apricot ground. Trimmed with Vandyked silk fringe and crimson damask at ends. Similar damask back.

365—NEEDLEWORK CUSHION *French Early Eighteenth Century*

102—Oblong. Similar to the preceding, with the flowers and jardinière placed vertically. Trimmed on all sides with fringe.

Mr. & Mrs. Ritter

366—Two NEEDLEWORK CUSHIONS *Italian Seventeenth Century*

50—Hungarian point. Oblong, embroidered with scrolling daffodils and morning-glories in natural colors on a solid light pink ground. Trimmed with tasseled silk fringe. Back of floral crimson damask.

" " "

367—Two NEEDLEWORK CUSHIONS *Italian Seventeenth Century*

50—Hungarian point. Oblong; displaying, on solid old-gold grounds, scrolling flowers and vines in natural colors. Trimmed with gold fringe. Back covered with blue floral damask.

Mr. & Mrs. Robinson

368—Two NEEDLEWORK CUSHIONS *Italian Seventeenth Century*

50—Oblong. Similar to the preceding. Trimmed with silk fringe, the ground varying from yellow to peach color.

Third and Last Afternoon

369—Two NEEDLEWORK CUSHIONS *French Eighteenth Century*

150- Oblong crimson damask, with large oval panel of petit-point developing loose bouquet of flowers and bowknotted ribbon border, executed in pastel colors on ivory ground. Trimmed with silk fringe.

370—Two GOLD-EMBROIDERED VELVET CUSHIONS

Italian Seventeenth Century

110- Oblong; central panel of deep ivory silk enriched with gilded leaf scrollings enclosing perched birds and trailing flowers in colored silk. Sapphire-blue velvet borders. Trimmed with tassels at corners.

371—RENAISSANCE TAPESTRY CUSHION

Flemish Seventeenth Century

30- Oblong; woven with scrolling acanthus leaf and sprays of roses in delicate colors on deep tawny ground. Trimmed with silk fringe and crimson floral damask at crown and foot. Similar damask back.

372—RENAISSANCE TAPESTRY CUSHION

Flemish Seventeenth Century

30- Square. Similar to the preceding.

373—RENAISSANCE TAPESTRY CUSHION

Mrs. C. L. Oliver.

Flemish Seventeenth Century

50- Oblong. Similar to the preceding. Trimmed with crimson tasseled fringe.

374—RENAISSANCE TAPESTRY CUSHION

Flemish Seventeenth Century

00- Oblong. Similar to the preceding. Trimmed with gimp.

375—RENAISSANCE TAPESTRY CUSHION

J. 730 my.

Flemish Seventeenth Century

35- Oblong. Similar to the preceding. Trimmed with crimson and ivory fringe.

Third and Last Afternoon

376—RENAISSANCE TAPESTRY CUSHION

J. Bony.

Flemish Seventeenth Century

45-

Square. Similar to the preceding. Trimmed with Vandyked tasseled crimson fringe.

377—RENAISSANCE TAPESTRY CUSHION

Mrs. W. M. Ritter.

Flemish Seventeenth Century

70-

Oblong, displaying a peacock standing amid flowers; woven in rich soft colors. Trimmed with velvet galloon and crimson floral damask at sides. Similar damask back.

378—VERDURE TAPESTRY CUSHION

Mrs. F. W. Stone

Flemish Seventeenth Century

30-

Oblong; woven with foliage in rich blues and greens. Trimmed at ends with silk fringe and crimson floral damask. Similar damask back.

379—VERDURE TAPESTRY CUSHION

Mrs. A. Ryle

Flemish Seventeenth Century

40-

Square. Similar to the preceding.

C. R. & Co.

380—TWO RENAISSANCE TAPESTRY CUSHIONS

Flemish Early Seventeenth Century

90-

“Justice and Healing.” Displaying strap scrolled cartouches, bearing round medallions occupied by figures allegorical of “Justice” and “Healing.” Woven in rich greens, reds, pink, crimson, yellow, tan and ivory.

24 inches by 19 inches.

381—TWO RENAISSANCE TAPESTRY CUSHIONS

Flemish Early Seventeenth Century

110-

Similar to the preceding.

24 inches by 20 inches.

382—TAPESTRY CUSHION

J. Bony.
Flemish Seventeenth Century

35-

Oblong; central panel woven with clustered flowers in dull colors. Trimmed with gimp and crimson floral damask at crown and foot. Similar damask back.

Third and Last Afternoon

383—Two RENAISSANCE TAPESTRY CUSHIONS

Mrs. A. M. Ritter

70-

Flemish Seventeenth Century

Oblong, with central panel of tapestry; woven with flowers and scrolled acanthus leaves in soft coloring on tawny ground. Trimmed at crown and foot with gold galloon and crimson floral damask. Similar damask back.

384—Two RENAISSANCE TAPESTRY CUSHIONS

Mrs. A. Ryle

80-

Flemish Seventeenth Century

Oblong; central panel woven with naturalistic flowers and acanthus leaf on tawny grounds. Trimmed with Vandyke tasseled silk fringe and crimson floral damask. Back of similar damask.

385—Two POLYCHROME STATUETTES

Collectors Galleries.

50-

Italian Early Sixteenth Century

Kneeling figure of an amply robed vestal holding a censer on her knee. On molded bow-fronted oblong plinth.

Height, 20½ inches.

386—DECORATED JEWEL BOX

Guy Nichols.

135-

Venetian Late Seventeenth Century

Scrolled lyre-shape, with gilded moldings; enriched with vernis-colored prints displaying in center-medallion "Jupiter and Venus," with further arabesqued and medallioned classic subjects at corners; border of Amorini and scrolls. Hinged top, with mirror on the inner side. The interior arranged with shallow, shaped and covered compartments at top and two shaped boxes and compartments under them. Interior enriched in a similar manner to exterior.

Height, 4 inches; length, 19 inches; width, 13 inches.

387—POLYCHROME TERRA-COTTA FIGURINE

E. Gifficorn.

7.50

Venetian Seventeenth Century

"The Youthful Samuel," sleeping figure, reclining on a pillow; wearing gold-embroidered robe and natural hair. Features naturalistically painted. On ovoidal rustic base.

Height, 5 inches; length, 10 inches.

Third and Last Afternoon

388—BRONZE GROUP

J. P. Wat.
French Eighteenth Century

130- Castor, standing with upturned face and right arm upraised, reining in a powerful horse, rearing on its haunches. Oblong pedestal of yellow crystallized marbled molded at crown and base with half-statuary marble. Reduced early replica of one of "Coustou's" famous Marly Horses.

Total height, 13½ inches; width, 11 inches.

389—MOUNTED MARBLE REPEATING CLOCK

J. F. Félix.
Directoire Period

130- Oblong, with molded base and stepped crown. Enriched in cuivre doré with rosetted medallion panels and molding to crown; engine-turned annular dial rim with acanthus-scrolled lunettes; plinth with leaf molding and open panels of quaintly festooned and arcade vases. Porcelain dial with extra hand denoting the days of the month.

Height, 11 inches; width, 6¼ inches.

390—GILDED BRONZE AND MARBLE CLOCK

J. L. Rose.
Directoire Period

130- Engine-turned drum case, with pendent masked trophy and laurel wreath; suspended from a pointed arch of statuary marble enriched in gilded bronze with appliqués of two poodle dogs, bird and floral sprays, surmounted by two plumed vases and central tripod, crowned with bird. Square Dove marble columns, enriched with leaf appliqués and bead moldings. Statuary marble plinth with mask, inset diamond and staff panels and vase feet. Porcelain dial inscribed, "T. Bruel à Paris." Striking movement.

Height, 22¼ inches; width, 11¼ inches.

391—GILDED BRONZE AND MARBLE CLOCK

Louis XVI Period

135- Engine-turned drum case, with pendent enwreathed medallion of Medusa head; surmounted by an enriched statuary marble urn; supported on two lyre-shaped pilasters having oval black marbled plinths. The pilasters embellished with gilded bronze appliqués of finely scrolled masks, crowning vase, pateræ on the black plinths and base with bas-reliefs of cupids, pateræ and vase feet. Porcelain dial and striking movement.

Height, 21 inches; width, 13½ inches.

Third and Last Afternoon

392—GILDED BRONZE MANTEL CLOCK

Louis XVI Period

170- Arched body with porcelain dial, lunette of laurel leaves at foot, flanked by finely husked and scrolled brackets; surmounted by a graceful, draped figure of the goddess Diana. On molded broken oblong plinth, enriched with bas-reliefs of cupidons at play and trophies; on engine-turned stump feet. Finely chiseled bronze. Dial inscribed, "Lamival à Paris." Striking movement.

Height, 14 inches; width, 10½ inches.

(Illustrated)

393—GILDED BRONZE AND MARBLE CLOCK

Louis XVI Period

160- Circular porcelain dial set in a stepped pedestal with pierced incurved flaring wings. Surmounted by a laurel festooned military trophy; at right and left of the rounded and shaped steps stand a cupid and a youthful Mars with doves at their feet. Statuary marble plinth following the contour of steps, enriched with pateræ, geometric fret panels and stump feet. Striking movement.

Height, 14¾ inches; width, 12¼ inches.

(Illustrated)

394—GILDED BRONZE AND MARBLE CLOCK

Mr. Slocum, Directoire Period

180- Engine-turned drum case, with pendent medallion of carved ivory on blue ground; enwreathed with rose sprays; surmounted by a festooned eagle on black marble pedestal. The case supported on side cornices, open bracketed pilaster and broken fronted oblong plinths of statuary marble; embellished in gilded bronze with seated cupidons above cornice; wreaths, jardinières and two caryatids on black marble terminals to pilasters; plinth with bas-reliefs of cupidons at play; patera and vase feet. Porcelain dial with extra hand denoting days of months.

Height, 25½ inches; width, 16½ inches.

(Illustrated)



394



392



393

CLOCKS OF THE LOUIS XVI AND DIRECTOIRE PERIOD

Third and Last Afternoon

Mrs. Stocum

395—Two GILDED BRONZE CANDELABRA *Empire Period*

180-

A dancing nymph holds aloft a vase having central bobèche and five winged eagle-head arms for lights; supported on a pedestal with outcurved base, enriched with spread eagles, scrolled appliqués, festooned medallions and feet of winged sphinx.

Height, 41 inches.

Mrs. A. M. Kitter

396—GILDED BRONZE CANDELABRUM

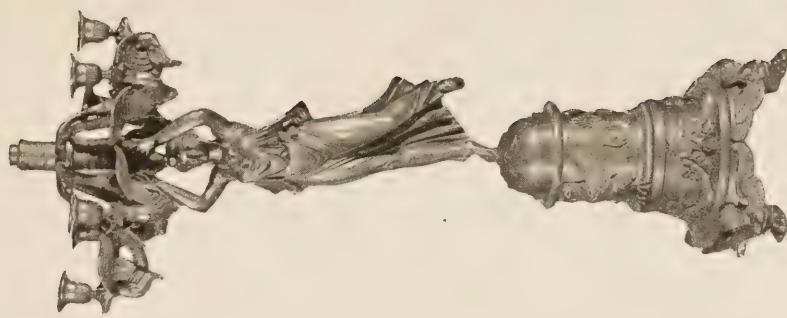
Empire Period

18-

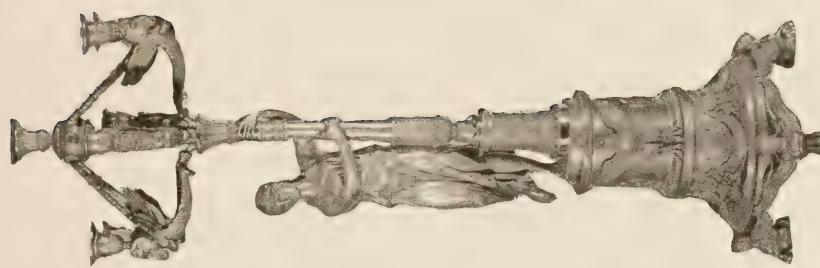
Expanding shaft with acanthus-leaved foot supported by a nymph; surmounted by six sea-horse and acanthus leaf-scrolled arms for lights, chained to a central enriched globe terminated with a cusped bobèche. Supported on pedestal with outcurved base; enriched with spread eagles, scrolled appliqués festooned medallions and feet of winged sphinx.

Height, 43 inches.

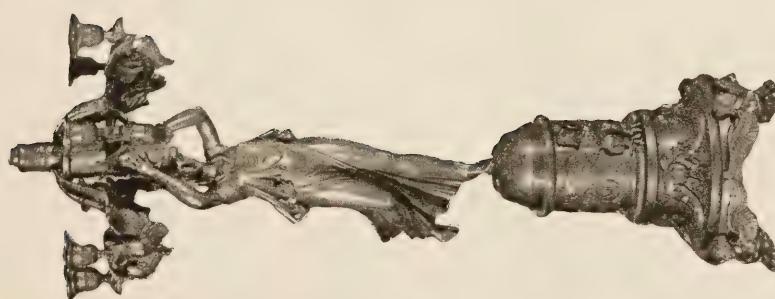
395



396



395



GILDED BRONZE CANDELABRA (*Empire Period*)



397—MARBLE STATUETTE BY DELLA QUERCIA

1100- “Madonna and Child.” By Jacopo della Quercia, Sienese (1374-1438). Standing figure with devotional, slightly down-turned head; carrying the Infant in her arm. She wears a clinging robe hooded with a long mantle of ample folds which partially envelops the Infant Saviour. On square base. Sculptured in clear half-statuary marble.

Height, 2 feet 2 inches.

Third and Last Afternoon

SIXTEENTH AND SEVENTEENTH CENTURY
FURNITURE

398—NEEDLEWORK WALNUT STOOL

Mrs. Fisk

20-

Italian Seventeenth Century

Square top, covered in fine gros-point exhibiting distinguished sapphire-blue floral scrolls touched with claret and ivory on a golden yellow ground. Trimmed with deep fringe on finely balustered legs and similar box stretcher.

Height, 22 inches; top, 22 inches square.

J. B. Amster

399—TWO NEEDLEWORK STOOLS *Italian Seventeenth Century*

70-

Oval seat, covered in Point Hongrois, displaying stepped zigzags in rich colored silks. On cabriole legs with leaf arabesques at knees, and hoof feet; scrolled V-stretcher with pinnacle.

Height, 20 inches; width, 19 inches.

Korak.

400—TWO NEEDLEWORK BENCHES *Italian Seventeenth Century*

400-

Oblong top; covered in petit- and gros-point, displaying a leaf-enriched two-handled vase, emitting very beautiful flowers; scroll borders. Executed in pastel shades on golden yellow grounds; trimmed with tasseled Vandyke fringe. On balustered legs with H-stretchers.

Height, 20 inches; width, 20 inches.

Mrs. M. Richardson

401—WALNUT CHAIR

Florentine Sixteenth Century

50-

Rosette baluster back supports with ball terminals. Scrolled pediment and aproned splats enclosing pear-shaped spindles. On similar legs to back supports and plain stretchers. Seat covered in ancient crimson velvet.

Mrs. Fisk.

402—WALNUT CHAIR

Florentine Sixteenth Century

10-

Similar to the preceding. Smaller. Covered in ancient sapphire-blue velvet.

Third and Last Afternoon

403—CARVED WALNUT STATE CHAIR *Canessa*.
150- *Tuscan Sixteenth Century*
Oblong panel back with leaf terminals and seat covered in ancient sapphire-blue velvet. Flat scrolled arms, on straight supports and legs. Open medallion frontal stretcher.

L. A. Samstag.

404—TAPESTRY WALNUT CHAIR *Umbrian Sixteenth Century*
45- Molded ladder back with serpentine splats. On baluster legs with frontal and plain H-stretchers. Seat in Flemish Renaissance tapestry, displaying, in rich soft colors, clustered fruit and flowers.

405—TAPESTRY WALNUT CHAIR *Umbrian Sixteenth Century*
55- Similar to the preceding. With straight ladder splats and balustered H-stretcher.

C. Toce.

406—CARVED WALNUT ARMCHAIR *Italian Sixteenth Century*
75- Oblong back with scroll terminals, and seat, covered in beautiful Louis XIII drap d'argent and d'or brocade, displaying coral-pink basketed floral motives; trimmed with stellate brass nails. Scrolled arms, straight supports and legs with open scrolled frontal stretcher.

Canessa.

407—CARVED WALNUT ARMCHAIR *Florentine Sixteenth Century*
75- Oblong back with buttoned terminals, and seat covered in contemporary Genoese velvet; woven with rich crimson velvet, leaf-scrollings, husks and flowers on ivory silk ground. Scrolled arms; straight legs with open scrolled frontal stretcher.

H. A. Heuer.

408—FOUR WALNUT X-CHAIRS *Florentine Sixteenth Century*
400- Oblong panel back, with scrolled crown and seat covered in ancient sapphire-blue velvet. On massive X-scrolled end supports with fine baluster stretcher.

Third and Last Afternoon

409—CARVED WALNUT ARMCHAIR

C. Stevens.

160-

Venetian Seventeenth Century

Pedimented, deeply serpined horseshoe arms terminating in fluted volute scrolls, supported by unusual inset brackets, vase splat and square flaring back legs continued up to arm rail; molded seat with valanced apron. On cabriole legs with C-scroll brackets and hoof-feet and deeply curved stretchers. Loose seat, covered in crimson velvet of the period.

L. E. Woodhouse

410—CARVED WALNUT STATE CHAIR

Florentine Sixteenth Century

210-

Oblong paneled back with gilded leaf terminals and seats covered in ancient sapphire-blue velvet. Flat scrolled arms on straight supports, continuing into legs, enriched under arms with gilded leaf cartouches; rudimentary footed cross stretchers. Open scrolled frontal stretcher with fleurs-de-lis.

411—CARVED WALNUT STATE CHAIR

Tuscan Sixteenth Century

270-

Oblong paneled back with leaf terminals and seat covered in ancient sapphire-blue velvet. Flat scrolled arms on baluster supports. On straight legs with scrolled, rosetted, leaf-enriched stretcher.

J. Milbank.

412—TWO CARVED WALNUT CHAIRS *Tuscan Sixteenth Century*

Proctor.

100-

Straight back-supports with leaf terminals and two similar horizontal scrolled leaf splats. Straight legs with scroll-pierced frontal stretcher. Seat covered in ancient crimson velvet.

F. S. [unclear]

413—FOUR CARVED WALNUT STATE CHAIRS

Venetian Seventeenth Century

380-

Oblong back and seat covered in ancient crimson velvet. Curiously double-rope motived arms with scrolled leafage, legs and H-stretcher; frontal stretcher elaborately scrolled with acanthus leafage.

Third and Last Afternoon

414—NEEDLEWORK WALNUT STOOL

P. A. French & Co.

70-

Florentine Sixteenth Century

Oblong top, covered in petit- and gros-point, displaying the figure of a troubadour amid green foliage. Molded canted frieze. On splayed baluster legs with valanced box stretcher.

Height, 22 inches; width, 17½ inches.

415—Two PETIT-POINT BANQUETTES

*T. Laffan & J.
Louis XIV Period*

160- Carved walnut legs; upholstered seats presenting panels with basket design, executed in varied colors, on light ground.

416—Two NEEDLEWORK ARMCHAIRS

Régence Period

200- Ovoidal backs, arm pads and broad ovoidal seats, covered in petit-point developing loose bouquets of deep ivory roses and carnations on rich deep rose-du-Barry grounds. Molded shaped frames in the Régence style, enriched with bouquets and gilding.

Mrs. W. M. Ritter.

417—Two NEEDLEWORK WALNUT CHAIRS *✓ Louis XV Period*

641- Scroll-molded frames. On cabriole legs; adorned with bouquets of flowers. Seat, back and arm pads covered in petit- and gros-point, displaying bouquet of flowers on ivory grounds within scrolled leaf borders on black grounds.

J. Milbank.

418—NEEDLEWORK WALNUT STATE CHAIR *Louis XIII Period*

200- Arched oblong back and seat, displaying in gros- and petit-point valanced jardinières of flowers and scrollings on ivory grounds, within vase-enriched black borders at crown and foot. Executed in rich harmonious colors. Scrolled arms, broadly fluted at back and having volute terminations. On spirally twisted supports, legs, frontal and H-stretchers.

Jayden Co.

Third and Last Afternoon

419—NEEDLEWORK WALNUT STATE CHAIR

160-

M. J. Booker.

French Early Eighteenth Century

Arched oblong back, seat and arm pads, upholstered in Point Hongrois embroidery displaying beautiful acanthus-leaf, rose and tulip scrollings; rich soft colors on ivory grounds. Straight arms, molded scrolled supports with shell motives on hips. On cabriole legs bracketed into a valanced apron. U-scrolled stretcher. *J. E. Woodhouse.*

420—TWO NEEDLEWORK WALNUT STATE CHAIRS *Louis XIII*

510- Oblong back and seat, covered in gros-point with fantastic floral scrolls in brilliant colors on black grounds. Open leaf-scrolled arms. On fine spirally twisted legs, frontal and H-stretchers.

C. Fellicorn.

421—NEEDLEWORK LACQUÉ ARMCHAIR

75-

Directoire Period

Incurved tapering, molded and paneled back; open out-scrolled arms, on pear-shaped baluster supports and similar reversed legs; enriched with reeded panels and pateræ. Seat, back and arm pads covered in petit-point developing medallions of feathered vine leaves, the grounds *semé* with rosebuds in dainty pinks and greens on ivory grounds. Ivory lacqué frame.

Mrs. Fisk.

422—NEEDLEWORK CARVED AND GILDED STATE CHAIR

390-

Régence Period

Broad oblong, serpentine-crowned back and seat, covered in fine petit-point and rare point St. Cyr; displaying scrolled medallions occupied by subjects, "Orpheus" seated under a tree charming the birds of the air and the animals of the field; seat with a group of charmed animals resting. The medallions are enriched at points and centers with clusters of exotic fruit. Executed in rich colors on ivory grounds. Scrolled open arms, serpentine apron and cabriole legs, enriched with shell arabesques, husks and leafage. *R. Wallace and Co.*

423—EIGHT PETIT-POINT ARMCHAIRS

480-

Régence Period

Needlework, with golden-yellow ground, presents red floral motifs; together with a basket device on seat and back. Scroll-molded walnut frames, apparently of a later period.



J. E. Johns.

424—TWO RENAISSANCE TAPESTRY STATE CHAIRS *v*

350-

Sixteenth Century

Oblong back and deep fronted seat; covered in Flemish tapestry, displaying in back allegorical figure of Justice, standing under a vine-clad arbor supported on corybantic figures; seat, clustered fruit and flowers, the front of seat with Amorino head flanked by seated Amorini; woven in greens, blues, ivory, pink, with golden-yellow predominating. Florentine frames, with florid gilded acanthus-leaf terminals; flat molded arms, on balusters. Square legs with cross stretchers, terminated with leaf scrolls. (Tapestry of one needs cleaning.)

Third and Last Afternoon

T. M. Audinet.

425—TWO RENAISSANCE TAPESTRY ARMCHAIRS

Flemish Sixteenth Century

420-

Oblong back with scrolled terminals, covered in tapestry developing an oval medallioned miniature wooded-landscape; seat with clustered fruit; woven in rich colors; trimmed with brass nails. Walnut frame. Italian sixteenth century. Flat arms molded and scrolled at front. On straight legs with pateræ and leaf stretcher.

unison.

426—TWO TAPESTRY OAK ARMCHAIRS *French Renaissance*

400-

Narrow oblong backs, paneled with sculptured figures of St. John and St. Matthew standing in niches surmounted by winged cherubs' heads and scrolled dolphin pediments; molded curved arms; each double spindled. On stretchered slender balustered legs. Seats in Flemish Renaissance tapestry, developing figures of demi-nymphs amid clustered fruit. Portions of embellishments resculptured.

F. Baumeister

427—TWO CARVED WALNUT TAPESTRY ARMCHAIRS

Italian Sixteenth Century

100-

Low oblong back and seat covered in Flemish Renaissance tapestry displaying scrolling acanthus-leaf and mask. Flat scrolled arms. On straight legs with leaf-enriched and aproned frontal stretcher. Slight variances in the two chairs.

1. 54. 73. 12.

428—TAPESTRY WALNUT STATE CHAIR *Louis XIII Period*

150-

High oblong back and seat covered in Flemish sixteenth century Verdure tapestry woven in rich green, yellow, blue and tan. Scrolled arms. On balustered supports and legs with double scrolled V-stretchers.

Third and Last Afternoon

Mrs. F. S. Stone

429—RENAISSANCE TAPESTRY CHAIR

Louis XIII Period

580- Arched back and seat covered in sixteenth century Flemish tapestry; developing in back figures of Henry IV and Gabrielle d'Estrées seated amid floral scrolls. Seat with a Cupidon, clustered fruit and flowers. On octagonal balustered legs and X-stretcher.

Mrs. P. J. Goodhart.

430—Two RENAISSANCE TAPESTRY WALNUT ARMCHAIRS

Sixteenth Century

840- Similar to the preceding. Smaller; the backs displaying allegorical figures of Mars and Venus, seated under a fruit-festooned niche; seat, two demi-figures flanking jardinière of flowers. Finely pierced and arabesqued frontal and back stretchers, valance side stretchers; small walnut-leaf terminals.

Mrs. O. F. Dur. v.

431—Two RENAISSANCE TAPESTRY WALNUT CHAIRS

Sixteenth Century

380- Similar to the preceding. Backs displaying Henry IV and Gabrielle d'Estrées promenading in the domain of De Courcy; flanked by corybantic terminals. Seat with another view of the domain within arabesque border, finished with a draped mask at foot.

P. J. French and Co.

432—SIX AUBUSSON TAPESTRY FAUTEUILS *Louis XV Period*

1500- Broad scroll-molded frames, finely enriched with leaf cartouches, rocaille and leaf scrollings. Seats, backs and arms covered in Aubusson tapestry of the period. Displaying in the backs, within floral scrollings, varied Pastoral subjects after Boucher; the seats, animal subjects illustrating La Fontaine's Fables after Oudry. Woven in rich colors on ivory grounds. The frames have been regilded.

Third and Last Afternoon

433—NEEDLEWORK CARVED AND GILDED FIRE SCREEN

Louis XVI Period

Oblong molded frame, bow-fronted at foot. Enriched with laurel-wreath motives and bouquet of flowers at crown. On open leaf-scrolled feet and molded pads. Panel of gros- and petit-point and point St. Cyr, displaying two "Court Ladies," one playing a mandolin, standing before shrubbery and flanking trees, imposed on a crimson ground.

Height, 36 inches; width, 29 inches.

434—NEEDLEWORK CARVED WALNUT SCREEN *Régence Period*

Oblong sliding panel enriched with petit- and gros-point in charming pastel colors, somewhat Chinese in feeling: "The Queen of Sheba setting forth to visit King Solomon." The Queen, mounting a camel, issues from a canopied tent, two attendants nearby; the sea, with a gondola, beyond. In the foreground a pond with water-fowl, an ostrich near a habitation, and a court lady with a parrot shielded from the sun by a monkey holding a large parasol over her. Frame with open scrolls and feet developing lambrequined shell motives.

Height, 41 inches; width, 27 inches.

435—NEEDLEWORK FIRE SCREEN *French, François I Period*

"King David and Bathsheba." Toward left, near a cupid fountain, Bathsheba is bathing at a small pool, arbored by fruiting trees; the king's messenger delivers a message. Beyond is hilly country enlivened with flowers; at right is a battlemented Gothic-Renaissance castle with King David appearing at an upper window playing a harp. Executed in solid embroidery with many rare and unusual stitches in soft rich colors. Back enriched with Venetian brocade panel, woven with subject, "The Annunciation," and surrounding borders of gold lace and embroidery. Oblong carved and gilded frame bearing an open member of vine and grapes. On scrolled gargoyle cross feet and stretcher.

Height, 40 inches; width, 39 inches.



436—CARVED WALNUT PRIE-DIEU

P. J. French & Co.

170-

Florentine Sixteenth Century

Molded top with slanting frontal portion; molded arched frieze with three scrolled leaf corbels at crown. Supported on Composite Ionic capitals, twisted columns entwined with vines and square bases. Extension plinth similarly molded to top, with hinged slant front, disclosing book receptacle; molded and bracketed feet.

Height, 34 1/4 inches; width, 23 inches; diameter, 23 inches.



P. H. French & Co.

437—CARVED WALNUT CABINET *Florentine Sixteenth Century*

270- Deeply molded oblong top, enriched with fluted dentils. Frieze fitted with fluted reeded drawer; front enclosed with two molded panel doors, trimmed with fine brass knobs; fluted and reeded pilasters. Molded plinth fitted with drawer adorned with elongated guilloche motives.

Height, 38 inches; width, 34½ inches.



P. W. French & Co.

438—CARVED WALNUT TABLE

Tuscan Sixteenth Century

550- Molded octagonal top enriched with fluted dentils. On four scrolled legs, finely bracketed at lower center; forming two lyre-shaped motives.

Height, 29 inches; diameter, 34 inches.

Miss Ballantine
439—WALNUT SIDE TABLE *Venetian Seventeenth Century*

180- Molded broken fronted semi-hexagonal top; frieze with outset pilaster blocks, fitted with drawer having brass knob. On vase baluster legs and similarly balustered box stretcher.

Height, 2 feet 10 inches; length, 3 feet 4½ inches.



H. C. Reed.

440—FOLDING WALNUT TABLE *Tuscan Sixteenth Century*

250- Oval top with two longitudinal leaves. On exceptionally fine scrolled end supports with valance and footed cross bars and scrolled shelf stretcher; pilasters at center, sustaining rare hinged brackets to support leaves.

Height, 28 3/4 inches; top open, 38 1/2 inches by 28 1/2 inches.

H. Baumgarten.

441—WALNUT TABLE *Florentine Sixteenth Century*

60- Molded oblong top; frieze fitted with drawer. Supported on bulbous baluster legs; central baluster and uniquely placed long H-stretcher.

Height, 2 inches; length, 37 1/2 inches.

Third and Last Afternoon

442—INLAID WALNUT CARD TABLE

Mrs. E. Walker.

140-

Italian Seventeenth Century

Incurved square top with outset round corners, finished with beading. Richly inlaid with arabesque-scrolled square enclosing two Amorini supporting a cartouched shield. Molded frieze following contour of top. Supported on bracketed, slightly cabriole legs.

Height, 29½ inches; top, 37 inches square.

443—CARVED WALNUT CABINET TABLE

Mrs. Tischner.

160-

Florentine Sixteenth Century

Molded oblong top. Front enclosed with door having broken molded panel, trimmed with brass lyre-shaped swinging handle; flanking reed-fluted columns and deep molded plinth broken under pilasters. Back similar without door; paneled ends.

Height, 26 inches; length, 32 inches.

Note: This table cabinet, of superb proportions, is unique in its decorative purpose.

Hayden Co.

444—FOLDING WALNUT TABLE

Tuscan Sixteenth Century

120-

Oblong top, with two longitudinal drop leaves supported on hinged brackets. Molded frieze fitted with two end drawers, trimmed with wooden knobs. On solid scrolled pear-shaped end supports with molded cross feet and unusual scrolled center stretcher.

Height, 30½ inches; top, open, 46 by 26 inches.

K. M. Audibert.

445—TWO CARVED AND GILDED CORNER HANGING CABINETS

Italian Eighteenth Century

120-

Arch molded pediment, canted and broken over pilasters. Front enclosed with leaf-molded glazed door; paneled pilasters and returns, enriched with fine trailing vines. On broken molded base, adorned with flutings and leafage. Interior fitted with ovolu molded shaped shelves. Lined with apple-green silk.

Height, 37½ inches; width, 26 inches.

Third and Last Afternoon

Wm. E. Walker.

446—TWO INLAID TULIPWOOD ENCOIGNURES *Louis XVI Period*
240- Round front; enclosed with two doors of finely feathered tulipwood. On scrolled stump feet enriched with gilded appliqués and escutcheons. Molded Rouge Royal marble top.
Height, 35 inches; width, 24 inches.

Taylors Co.
Louis XVI Period

210- Oblong top, with hinged center, fitted with interior mirror and sides, forming auxiliary flaps and disclosing compartments. Front paneled with three upper drawers, two partially blind and two small end pedestal drawers; fluted pilasters. On tapering fluted round legs, castored.

Height, 29 inches; length, 34 inches.

J. Callaway.

448—INLAID KINGWOOD ESCRITOIRE *Louis XV Period*
180- Shaped slant writing fall, sustained on forged iron rods; front fitted with a long and two short drawers. On cabriole legs, enriched with finely paneled kingwood of rich grain. Interior fitted and lined with leather.

Height, 39 inches; width, 38 inches.

L. Alavaine & Co.

449—INLAID ACAJOU SIDE TABLE *Louis XVI Period*
150- Straight front, with round ends; the front fitted with four drawers; each end with upper-hinged quarter-round drawer, mirror backs and two galleried marble shelves below. On vase baluster feet. Mounted with open brass galleries to top and shelves, square bail handles, pilaster panels, moldings, rings and feet. Half-statuary marble top and shelves.

Height, 40 inches; length, 45 inches.

Wm. E. C. East

450—INLAID SATINWOOD SECRÉTAIRE *Louis XVI Period*
150- Rectangular, with mock fluted canted pilasters; frieze fitted with drawer inlaid with flutings and darts. Front enclosed with hinged writing fall, lined with green cloth and inlaid with bouquet of flowers, below with two drawers. On tapering square legs. Molded dove tapestry marble top.

Height, 4 feet 8 inches; width, 2 feet 7 inches.

Third and Last Afternoon

451—INLAID TULIPWOOD SECRÉTAIRE

d. Baudouine
Louis XVI Period

150—Rectangular, with lightly shaped ends; sloping frieze fitted with drawer. Front with hinged writing fall, lined with original tooled black leather; under portion enclosed with two doors. On short cabriole feet. Curious parquetry tulip and kingwood inlay. Cartouche and leaf escutcheons. Molded black and gray marble top.

Height, 4 feet 4 inches; width, 2 feet 1½ inches.

452—MOUNTED KINGWOOD TABLE

A. Brokaw
Louis XV Period

400—Molded serpentine oblong top finely enriched with tulipwood bandings and scroll medallions; frieze following contour of top, fitted with three frontal drawers and three mock drawers at back. On cabriole legs. Mounted in *cuirre doré* with open leaf scrolls and rocaille knees, toes and cartouche escutcheons.

Height, 2 feet 5½ inches; length, 3 feet 10½ inches.

453—CARVED AND GILDED TABLE

Tr. Sicam

60—

Venetian Seventeenth Century

Bold X-scrolled supports, projecting above the oblong molded top, enriched in polychrome with tessellated motives. The supports embellished with Amorini heads, husks and central leaf cartouche charged with a prelate's coat-of-arms; leaf-scrolled central baluster stretcher and twisted leaf-scrolled lower stretcher.

Height, 2 feet 11 inches; length, 3 feet 3 inches; depth, 2 feet 3 inches.

454—CARVED WALNUT CASSONE

C. Steiner
Florentine Gothic Period

210—

Molded oblong lifting top. Quatre-paneled front, enriched with traceried arches surmounted by fleurs-de-lis, parted and flanked by curious twisted baluster motives. Ends similarly paneled.

Height, 25 inches; length, 50½ inches.

Third and Last Afternoon

L. Alavoine and Co.
Louis XVI Period

455—MOUNTED ACAJOU CABINET

150- Rectangular, with outset fluted round pilasters at front and flat at rear. On fluted vase baluster legs. Front fitted with seven drawers; ends paneled. Mounted with brass moldings, fine square bail handles, collars and toes. Mottled black marble top.

Height, 5 feet 3 inches; width, 3 feet 9 inches.

This W. M. Ritter.

456—TWO CARVED AND GILDED PEDESTALS

220- Italian Eighteenth Century

Circular, gadrooned, flute and leaf-molded urn tops, supported on tripod legs, encrolled and bracketed with key motives at hips and there enriched with festoons and satyr masks; toward foot reinforced with an open, fluted triangular stretcher. The legs are fluted and finished with leaf-adorned hoof feet. Portions of grounds in ivory lacqué. Statuary marble top.

Height, 4 feet 6 inches; diameter of top, 18 inches.

R. Sicelli

457—NEEDLEWORK WALNUT FIRE SCREEN

Régence Period

180- Adjustable oblong panel of gros- and petit-point and fine point St. Cyr, displaying, in pseudo-Chinese garb, a Knight and his lady hawking; below, a page with hound; fantastic floral scrolls environ the subjects. Executed in rich colors on tawny ground; back of blue floral damask. Carved and paneled frame with open scrolled pediment; on outscrolled acanthus feet; adorned with husks, arabesques and leafage. Apparently of a later date.

Height, 53 inches; width, 27 1/2 inches.

B. Martin.

458—CARVED AND GILDED LECTERN

140- Italian Eighteenth Century

Crimson velvet book-rest, pedimented and aproned with elaborate open scrollings of rocaille and floral sprays. On finely scrolled X-supports and similar stretchers. Portions finished in blue lacqué.

Height, 6 feet 2 inches; width, 2 feet.

Third and Last Afternoon

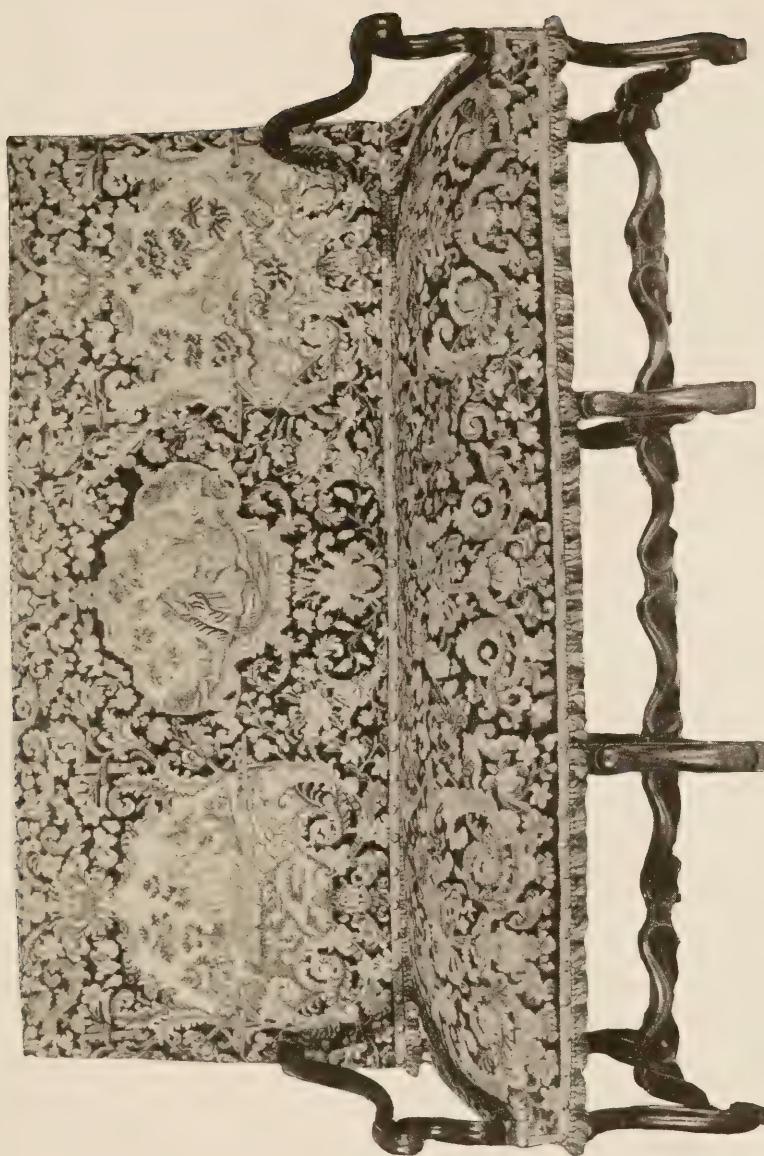
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459—NEEDLEWORK WALNUT SOFA

Louis XIII Period

2100- Oblong back and seat, covered in gros-, petit-point and fine point St. Cyr. The back displaying subjects within three scrolled ivory medallions amid beautiful trailing flowers and acanthus leaves on black ground, the center Diana seated near her favorite nymph Camilla, at left Diana with her favorite hound, at right Pomona. Seat similar to background of the back. Molded scrolled arms. On four series of scrolled lyre-shaped legs.

Height, 3 feet 8½ inches; length, 5 feet 10 inches.



No. 459—NEEDLEWORK WALNUT SOFA (*Louis XIII Period*)

Third and Last Afternoon

F. W. Furness Co.

460—NEEDLEWORK WALNUT SOFA

Louis XVI Period

1700-

Molded triple-serpentine back with scroll winged arms and seat similarly serpentine; on cabriole legs. Enriched with bouquets of flowers and leafage. Back, inner and outer arms and seat upholstered in gros- and petit-point, developing many incidents illustrating La Fontaine's Fables within varying medallions; the back and seat with central laurel-wreathed medallions and flanking scroll medallions interrupted by gay floral scrolls; the arms with animals and flowers. Executed in rich colors with a rare crimson enlivening an ivory ground.

Height, 3 feet 2½ inches; length, 6 feet 7½ inches.

(Illustrated)

C. Alavoine & Co.

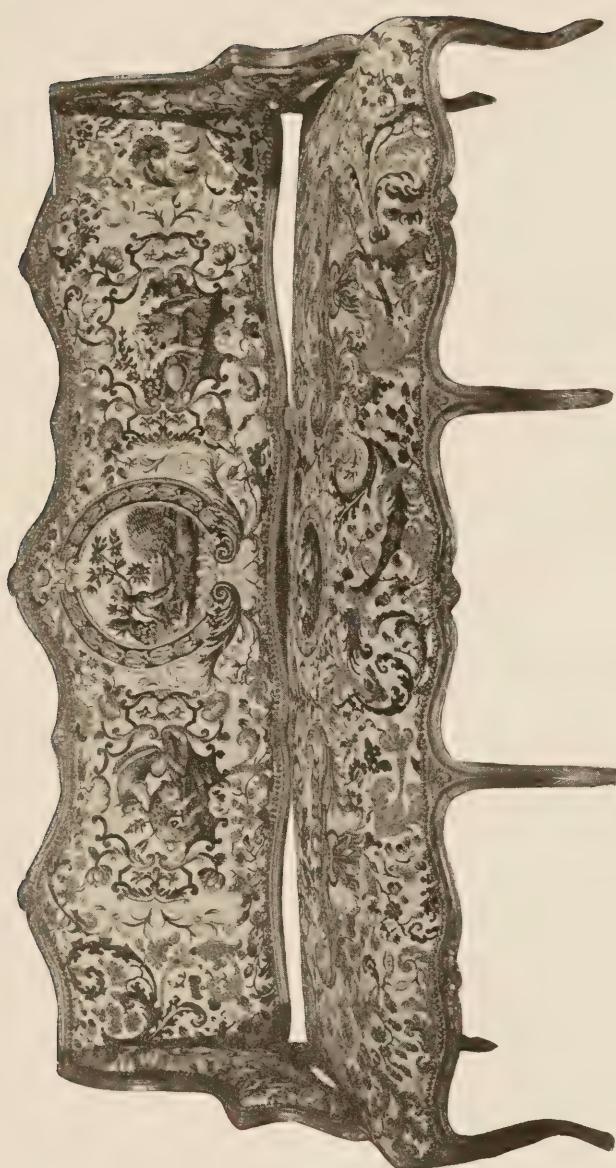
461—NEEDLEWORK CARVED AND GILDED SOFA

Louis XIV Period

1200-

High oblong back, winged scroll arms and seat covered in petit- and gros-point, displaying landscapes and pastoral figures within strap medallions in soft pastel colors; on grounds of scrolling and flowers with tawny grounds. Supported on four square tapering legs enriched with husks, pateræ and gadrooned feet; deeply scrolled X-stretchers with fruiting vase pinnacles.

Height, 3 feet 11 inches; length, 6 feet 6 inches.



No. 460—NEEDLEWORK WALNUT SOFA (*Louis XVI Period*)

Third and Last Afternoon

462—AUBUSSON TAPESTRY SUITE

P. H. French Jr.
Louis XVI Period

500- Consisting of six arm, two side chairs and canapé. Arched molded backs scrolled into open arms with typical incurving supports. On husk-enriched, fluted round tapering legs. Adorned with scrolling ribbon motives, bowknotted pateræ and leafage. The side chairs with cannée backs. Frames apparently of later period. Seat, back and arm pads covered in finely woven Aubusson tapestry. Back, displaying floral and drapery festoons at crown and floral vine borders, occupied by juvenile pastoral subjects after Boucher. Seat similarly festooned at front, displaying animal subjects illustrating La Fontaine's Fables, after Oudry.

Canapé: Height, 3 feet 7 inches; length, 6 feet 1 inch.

463—NEEDLE-PAINTED CARVED AND GILDED SUITE

" " "

Louis XV Period

500-

Consisting of two armchairs and small canapé. Seat, back and arm pads covered in solid embroidery, displaying, within leaf-scrolled and ribboned borders, "Groups of Cupidons" playing amid cloud forms; executed in delicate pastel colors on deep blush-pink ivory grounds. Scroll-molded frames enriched with bouquets of flowers apparently of a later period.

Canapé: Height, 3 feet 1 inch; length, 4 feet 4 inches.

Note: The exquisite embroidered panels of this set are unique in their fineness.

H. R. Dearst

464—CARVED AND GILDED LACQUÉ SUITE

Italian Eighteenth Century

250-

Consisting of sofa, two arm and four side chairs. Molded oval back, enriched with wreath of quaint bell-shaped flowers; scroll arms. On tapering fluted legs. Seat, back and arms upholstered in gray silk embroidered with delicate wreath and flowers. Finished ivory lacqué with the enrichments gilded. (Silk in worn condition.)

Sofa: Height, 36 inches; length, 54 inches.

465—CARVED AND GILDED LACQUÉ SUITE

Collectors Galore

Italian Eighteenth Century

225-

Consisting of sofa, two arm and two side chairs. Similar to the preceding.

Third and Last Afternoon

466—FOUR CARVED AND GILDED FAUTEUILS

300-

Italian Eighteenth Century

Molded arched back, finished with fruiting leaf husks and leaf spandrels; scrolled arms; bow-front seats and tapering square legs. Elaborately enriched with double scrolled ribbon and guilloche motives, pateræ and acanthus leaves. Loose backs and seats covered in "ciel" blue silk lampas variously displaying classic figure medallions, baskets of flowers and classic figures supporting vases.

Note: The silk for these charming chairs was designed by that eminent French master of weaving, Lasalle.

467—CARVED AND GILDED CANAPÉ Italian Eighteenth Century

270-

Shaped molded back pedimented with a leaf-scrolled Medusa's head and scrolled into horseshoe arms terminating in horses' heads; on half-balustered supports; serpentine seat. On tapering fluted round legs. Enriched with scrolled ribbon, pearl motives and leafage. Seat, back and arms covered in Louis XVI brocade, developing Roman stripes with floral ivory grounds.

Height, 3 feet 3 inches; length, 5 feet 6 inches.

L'Alavain & Co.

468—NEEDLEWORK WALNUT CHAISE-LONGUE Louis XV Period

200-

Sloping scrolled and molded back, with straight head at right and elongated pear-shaped seat; upholstered in petit-point displaying diamond-shaped vines of crimson with green and ivory bouquets on a sprigged ivory ground. On cabriole legs.

Height, 3 feet; length, 4 feet 6 inches.

Third and Last Afternoon

469—PAINTED LACQUÉ SUITE *Mrs. W. M. Ritter*
110—Consisting of settee and six side chairs. Oblong molded back with vase stretcher. On tapering round legs. Decorated with classic oval medallion "en camaieu," wreaths of flowers and gilded moldings on ivory lacqué grounds. Loose seat covered in Louis XVI silk floral stripe brocade.

Settee: Height, 37 inches; length, 52 inches.

C. Alavoine & Co.

470—NEEDLEWORK SIXFOLD SCREEN *Louis XIII Period*
300—Serpentined crowned panels, beautifully enriched with petit-point; each matching and displaying irregular varied scrolled acanthus-leaf medallions bearing conventionalized bouquets. Executed in rich crimson and dull yellow on fine ivory grounds. The back covered with contemporary floral crimson damask.

Each fold: Height, 5 feet 8 3/4 inches; width, 23 1/2 inches.

W. Baumgarten.

471—NEEDLEWORK FIVEFOLD SCREEN *Italian Eighteenth Century*
675—Oblong panels, enriched with petit-point; each matching and displaying a splendid spirally twisted column, entwined with wreaths of beautiful flowers, crowned with a Corinthian capital and finished with a medallion base. Executed in pastel colors and golden tones on ivory grounds; finished with borders of brass-nailed galloon and crimson floral damask; back covered with similar damask.

Each fold: Height, 8 feet 1 inch; width, 1 foot 9 1/2 inches.

Mrs. E. Walker.

472—CARVED AND GILDED CONSOLE TABLE *Italian Renaissance Period*
100—Oblong top, with rich leaf and gadroon molded frieze. Supported at each end by cruciformed leaf-scrolled brackets and four clustered and leaf-paneled pilasters terminated with Ionic capitals and enriched plinths. Golden-yellow crystalline marble top, very beautifully veined. Grounds in robbin's-egg green lacqué.

Height, 3 feet 5 inches; length, 5 feet 4 inches.

Third and Last Afternoon

T. F. French & Co.

Régence Period

473—NEEDLEWORK WALNUT BENCH

775- Long oblong loose seat; covered in gros- and petit-point and rare point St. Cyr, with pseudo-Chinese subjects, in the center a Mandarin seated on a canopied car drawn by mythical dragons and two attendants; at left a gardener, at right a seated musician amid fantastic floral scrolls and birds. Executed in rich harmonious colors on black ground. Molded canné bench, richly carved with shell scroll and leaf motives. On scrolled legs and stretchers, apparently of a later period.

Height, 1 foot 6 inches; length, 5 feet 3 inches.

474—CARVED WALNUT CABINET *Florentine Sixteenth Century*

50- Molded oblong top with fluted dentiled enrichment; frieze fitted with three egg and dart molded small drawers and two larger interrupting drawers. Front enclosed with two egg and dart molded doors and three inlaid pearl-molded pilasters; the doors have raised broken molded panels adorned in the breaks with beautiful scrollings. Drawers and doors trimmed with original brass loop handles, formed of dolphins variously holding shell motives and fleurs-de-lis; lion-head back plates. On spiral reed-gadrooned plinth and unusually fine rosetted double-scrolled feet.

Height, 3 feet 7 inches; length, 5 feet 2½ inches.

Note: This beautifully enriched and proportioned cabinet is unique in having all its remarkably fine original chiseled brass handles.

475—CARVED WALNUT CABINET *Florentine Sixteenth Century*

200- Oblong top with dentil enrichment; frieze fitted with three molded reed-fluted drawers. Front enclosed with two pearl and bead molded doors and three similar pilasters, the central pilaster adorned with a cartouched coat-of-arms charged with displayed eagle and bar, the outer incised with beautiful acanthus husk, pendent pateræ and fleurs-de-lis. Drawers and doors trimmed with brass knobs. On twisted gadroon and leaf adorned plinth. On claw feet.

Height, 3 feet 7 inches; length, 5 feet 10 inches.

7, 1/2. Fiske.

476—MOUNTED TULIPWOOD PALACE TABLE *Louis XV Period*

~~2500-~~ Shaped molded oblong top; covered with old-blue cloth. Frieze of same contour with central recessed drawer in front and mock drawer of similar conformation at rear; flanked by pedestals of two drawers each, except at rear, where upper drawers are blind. On cabriole legs, bracketed into valanced apron. Enriched with scroll bandings and rosettes, on feathered, alternate kingwood and tulipwood. Richly mounted in finely chiseled *cuirre doré* with open festooned rocaille and cartouche trusses, entwining floral moldings, uniquely festooned rocaille eagle claw feet and festooned coronetted cartouche escutcheons, bearing coats-of-arms of the Pallavicini family.

Height, 2 feet 8½ inches; length, 6 feet 2 inches; width, 3 feet.

Note: This superb table, executed by a French "Maître Ebeniste," was made for a Marchesa of the Pallavicini Family and was acquired from a descendant.



No. 476—MOUNTED TULIPWOOD PALACE TABLE (*Louis XV Period*)

Third and Last Afternoon



B. Alavoine & Co.

477—MOUNTED TULIPWOOD COMMODE

Louis XV Period

300-

Serpentine front, fitted with two drawers; flaring incurved ends. On high-shouldered, slightly curved cabriole legs. Richly mounted in *cuirvre doré* with important rocaille and leaf-scrolled trusses and vine-garlanded moldings continuing into scrolled feet; the two drawers paneled with scrolled moldings developing leaf enrichments at apron corners, a narrow vertical central panel enclosing cartouched escutcheons and leaf-scrolled handles. Shaped, molded top of unusual *Brèche d'Alpes* marble with exceptionally fine gray veinings.

Height, 3 feet 2½ inches; length, 4 feet 7½ inches.

Note: The mountings of this fine commode are exquisitely chiseled and uniquely modeled.



478—CARVED WALNUT TABLE

P. H. French & Co.
Tuscan Sixteenth Century

325- Molded oblong top, enriched with fluted dentils. The frieze arranged in a very unusual manner with two scroll cartouche fronted, independent hanging drawers and two similar mock drawers at back. On scrolled pear-shaped end supports, adorned with cartouched "coats-of-arms," with molded and scrolled cross stretchers and central baluster stretcher.

Height, 31 inches; length, 45 inches.

Third and Last Afternoon

479—CARVED WALNUT CABINET *Florentine Sixteenth Century*

250- Oblong top, enriched with gadroons and fluted dentils; frieze fitted with three molded drawers with imbricated leaf centers, interrupted by leaf-scrolled brackets. Front enclosed with three molded broad pilasters interrupted by two similar doors trimmed with knobs; finished at crown with rope and fluted dentil moldings, at foot with rope and reed-fluted deep plinth. On stump-scrolled feet.

Height, 3 feet 9 inches; length, 6 feet; width, 1 foot 10 inches.

480—CARVED OAK HALL BENCH

Ma. J. Flurio.
French Renaissance

325- Oblong chest with lifting top, covered in Flemish sixteenth century tapestry, displaying, in rich harmonious colors, a broadly cartouched female mask, flanked by harpies amid clustered fruit. Front panel adorned with medallioned figure of "Reclining Diana" and flanking panels of the goddess riding in her chariot; supported on Corinthian columns. Paneled ends, adorned with arabesqued medallions. Straight back, with dentilled cornice and upper panel in low relief adorned with cartouched shield flanked by female supporters and cupids amid scrolling acanthus leaves, finished with rams' heads; under panel covered with similar tapestry to seat, displaying clustered fruit. Portions of the embellishments resculptured. *Height, 54 inches; length, 63 inches.*

481—SCULPTURED OAK CABINET *Northern French Renaissance*

150- Rectangular. Upper portion. Frieze with two cherubs' heads in center, flanked by scrolled flowers; enclosed with two molded doors bearing ribboned wreaths enclosing saintly figures; pilasters adorned with demi-cherubs and pendent husks. Elaborate pierced pediment, with figure of the "Virgin and Child" in central niche, sculptured in the round, surmounted by a shell motive and flanked by floral scrolls bearing canted moldings. Lower portion, with two drawers adorned with cherubs' heads and scrollings, the heads bearing looped forged iron handles; pilasters with demi-cherubs and husk pendants, the central pilaster with similar motives more elaborately treated. The two enclosing doors have diamond molded floral panels. On stump feet. Portions of the embellishments have been resculptured.

Height, 7 feet 6 inches; width, 4 feet 9½ inches.

Third and Last Afternoon

482—CARVED OAK CHEST

French Renaissance Period

220- Molded oblong lifting top; round-fronted frieze, with leaf motives. Front enclosed with central door and two narrow end panels parted with elaborate leaf balusters. The panels enriched with leaf-motived moldings enclosing wreathed cherubs' heads within strap-arabesqued scrollings and birds. Deep, molded leaf-enriched plinth.

Height, 38½ inches; length, 63½ inches; depth, 28 inches.

483—BLACK LACQUER SECRÉTAIRE CABINET

Mrs. A. C. Train

Queen Anne Period

700-

Upper portion with molded double hood crowned with three vase pinnacles; enclosed with two mirrored and scroll arched doors; two small candle slides at foot. Interior very finely fitted with numerous compartments, drawers and central niched cabinet. Lower portion with slant front fall; interior fitted to match upper portion and two short and two long drawers below. On ball feet. Richly decorated in gold with classic subject, "Venus and Neptune," pseudo-Chinese landscapes, figures, animals, birds, floral scrolling and basket panels.

Height, 7 feet 6 inches; width, 3 feet 5 inches.

484—Two OVERDOORS PAINTED IN OILS

A. K. Hearst.

200-

French Eighteenth Century

(a) "A Country Dance." A couple are dancing a minuet in the foreground of uneven ground, wooded at left and right. A small dog on his hind legs attempts to join in the amusement. A girl playing a tambourine and youth are seated on rocks at right.

(b) "Pastoral Musicale." A group of two maidens and two youths are seated before a woodland landscape; one of the maidens plays a guitar. Finely carved and gilded frames; enriched with open leaf-scrolled moldings, bouquets of flowers and rocaille; surmounted by military trophies.

Height, 4 feet 1 inch; length, 5 feet 1 inch.

Third and Last Afternoon

485—"CUPIDON AND FLOWERS" BY LE RICHE *4. Bokaw.*
250- *French Eighteenth Century*

Two Cupidons toward left. One seated on a bench playing with a pet spaniel, before a shadowed, foliaged background; the other, nearer center, holds an immense sculptured vase of very beautiful varied flowers. On the ground before the cupidons are several large melons, bunches of finger grapes, flowers and vegetables. At right an Ethiopian maiden sustains an orange plant growing from another important sculptured vase. A pavilion crests the center distance and a large water jar is at extreme right before further deep foliage.

Height, 7 feet 7 inches; length, 8 feet 5 inches.

(Companion to the following)

486—"CUPIDON AND FLOWERS" BY LE RICHE *" "*

310- *French Eighteenth Century*

A Cupidon, seated before a wooded rocky bank and lion spouting fountain at right, is regaling himself with a bunch of grapes, a little spaniel sports at his feet. Toward left are several ornate vessels and a sculptured vase, filled with an immense bouquet of beautiful flowers. At extreme left is a small vista of a landscape with an arched bridge. Varied fruits occupy the foreground.

Height, 6 feet 11 inches; width, 6 feet 11 inches.

(Companion to the preceding)

SIXTEENTH AND SEVENTEENTH CENTURY TAPESTRIES

487—RENAISSANCE TAPESTRY BANDEAU *O. Bunet Agt.*

130- *Flemish Early Seventeenth Century*
Displaying finely scrolled acanthus leaves. Woven in blues, tans, pinks, greens, yellows and ivory on rich wine-red grounds.

Length, 5 feet 6 inches; depth, 1 foot 7 inches.

488—RENAISSANCE TAPESTRY BANDEAU *Mme Lattadoni.*

120- *Flemish Early Seventeenth Century*
Displaying a broad central oval cartouche occupied by allegorical subject and finely scrolled acanthus leaves. Woven with rich harmonious colors.

Length, 9 feet; depth, 1 foot 8 inches.

Third and Last Afternoon

Longfellow Museum.

489—RENAISSANCE TAPESTRY BORDER

775-

Flemish Sixteenth Century

Displaying, within many-arbored and canopied niches, figures of the Announcing Angel, Pomona and other classic figures, interrupted with clustered fruit, harpies, caryatids, grotesque masks and chimeric animals; finished with an outer guard of medallioned fleurs-de-lis and rosettes. Woven in soft blues, greens, yellows, ivory and tones of light pink on a superb golden yellow ground. It has been irregularly cut into four pieces.

Approximate height, 9 feet 9 inches; length, 10 feet; depths, 1 foot 3 inches and 1 foot 7 inches.

Note: This border was woven for a Royal tapestry presented to François I of France.

From the collection of Jean Dupuy, Ministre Français.

490—RENAISSANCE TAPESTRY BORDER

825-

Flemish Sixteenth Century

Comprised of ten various lengths. Similar to the preceding, but not matched.

Approximately, 32½ yards; depths, 1 foot 3 inches and 1 foot 5 inches.

491—TAPESTRY BORDER

375-

Atelier du Louvre, Seventeenth Century

Enriched on the sides with vine and grape entwined termes, supporting acanthus-leaf scrollings, interrupted with groups of Cupidons, Diana and her hounds, caryatids and trophies; at crown and foot with busts of Diana, laureated by Cupidons, flanked by richer scrolling leaves and further Cupidons. Woven in rich crimson, rose pink, delicate greens, ivories, tans, blues and lavender on silken ivory ground. Finished with inner leaf guard and outer of egg and leaf motives in golden browns and ivory.

Height, 10 feet 9 inches; length, 13 feet 3 inches; depths, 1 foot 2 inches.

Mr. Slocum.

Third and Last Afternoon

F. T. French & Co.

492—TUDOR NEEDLEWORK PANEL *English Sixteenth Century*

1800- “Henry VIII and His Daughter, the Future Queen Elizabeth.” The King stands toward left, presenting his daughter to his Queen, Katherine Parr, who stands before them bearing a falcon on her extended right hand; two ladies of the Court are behind the King, and a grinning court jester behind the Queen. The scene transpires before a balustraded wooded pleasure in which are amusing animals and a distant Oriental palace. At right is an Italian garden with splashing Cupid and Satyr fountain, ducks swimming in the pool of the fountain and a stag at its edge amid trees and near a pavilion. The garden is occupied by a group of Court ladies variously disposed in conversation or playing differing musical instruments; one stands beside a charger. The figures are richly jeweled and costumed. Executed in fine petit-point with soft harmonious tones of green, blue, ivory, tawny pinks and brown and pearl-gray, with a rare sunny golden glow vitalizing the composition.

Height, 1 foot 8½ inches; length, 5 feet 5 inches.

(Companion to the following)

493—TUDOR NEEDLEWORK PANEL *English Sixteenth Century*

2322- “Princess Elizabeth and the Fate.” An expansive hilly landscape, lightly wooded with oak trees, in which occasional birds are perched; the foreground overgrown with blossoming flowers. Rural habitations, a lion and a unicorn (the symbol of chastity), appear across the landscape, and at extreme left a shepherd is playing his pipes and watching his flock of sheep near a villa. Nearby the princess is seated at her embroidery frame before a modest country seat; a rooster heralds her destiny at left and an old woman allegorical to the Fates stands at her right. Three attendant ladies of the Court, in gala attire, are standing further to right, carrying long oak-garlanded spears. A stream with swimming waterfowl and a mill animate the center. Executed in especially fine petit-point with rich reds, golden yellows, tans, pink, greens, blues and ivory.

Height, 1 foot 5 inches; length, 5 feet 6 inches.

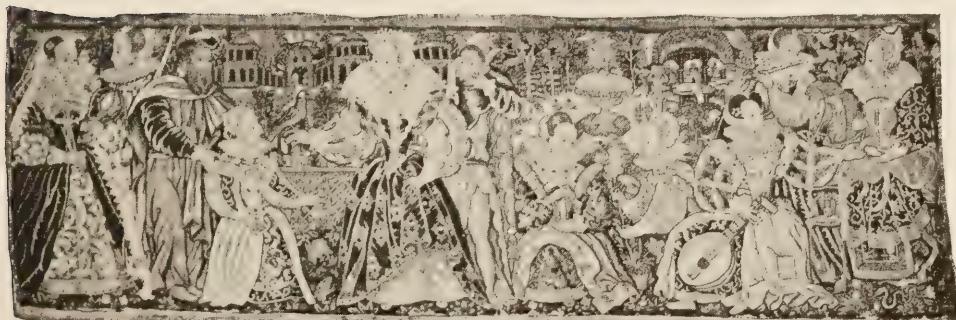
(Companion to the preceding and following)



493



494



492

TUDOR NEEDLEWORK PANELS (*English Sixteenth Century*)

Third and Last Afternoon

P. A. French & Co.

494—TUDOR NEEDLEWORK PANEL *English Sixteenth Century*

2300- “The Earl of Leicester and Amy Robsart.” An expansive hilly demesne, lightly wooded with oak and fruiting trees, is animated by several habitations, birds and animals; a squirrel is seen darting up a tree trunk. At right the Earl and Amy Robsart, richly attired, are in conversation with an ancient seated crone, telling their fortunes. At left, the Earl is again seen, his right hand raised holding a dagger, prepared to send the seated Amy Robsart to her doom; nearby a page holds the Earl’s charger ready for him to mount. Executed in fine petit-point and similar colors to the preceding. *Height, 1 foot 6½ inches; length, 5 feet 6 inches.*

(Companion to the preceding)

495—Two NEEDLEWORK PORTIÈRES

Louis XII Period

1300- Silk gros-point. Displaying very interesting square formal bouquets of deep-pink roses bowknotted with varicolored ribbons, regularly placed on a resonant black ground. Finished with a scalloped blossom border on the sides, at foot with scalloped rose sprays interrupted with bowknotted pendent tassels. *Length, 3 yards 4 inches; width, 1 yard 10 inches.*

496—Two RENAISSANCE TAPESTRY PANELS

D. Ulmann & Co. *Flemish Seventeenth Century*

1200- “Cupidons.” Each displaying three Cupidons differently posed, seated amid and supporting a garland of rare clustered fruit and flowers, surmounted in one by a Phœnix and her young, the other by a chalice. Finely woven in rich crimson, rose, greens, blues, tans and ivory. Side borders of an important tapestry.

Height, 13 feet 2 inches; width, 1 foot 11 inches.

From the Château de Bernonville, propriété appartenant actuellement à Monsieur Clemenceau.

497—Two RENAISSANCE TAPESTRY PANELS

Flemish Seventeenth Century

1000- Similar to the preceding.

From the Château de Bernonville, propriété appartenant actuellement à Monsieur Clemenceau.

Third and Last Afternoon

498—RENAISSANCE TAPESTRY CARTONNIÈRE

J. Thosier.

425-

Flemish, Early Seventeenth Century

“Peace and Fame.” Two finely strap-scrolled cartouches, at crowning corners, bear in round medallion allegorical figures of “Fame and Peace”; beautiful scrollings of acanthus leaves, terminated with cartouches at feet, occupy the remainder of crown and sides. Woven in blues, tans, pinks, greens, yellows, and ivories on rich wine-red grounds.

Height, 11 feet 5 inches; width, 8 feet 9 inches.

Depths, at crown, 20 inches; at sides, 18 inches.

A.C. Matthews

499—RENAISSANCE TAPESTRY CARTONNIÈRE

Flemish, Early Seventeenth Century

500-

“Fame and Peace.” Crowning border occupied by central cartouched medallion supported by demi-cupidons, similar round medallions at sides occupied by figures allegorical of “Fame” and “Peace”; interrupting acanthus and husk scrollings, which again appear at sides, finished at feet with scrolled cartouches. The crown border is captioned *Hic Ome Principiv.* Woven in pastel colors on grounds fluctuating with areas of field green, tan, old yellow, tawny brown and wine-red.

Height, 10 feet 6 inches; length, 12 feet 6 inches.

Depth, at crown, 18 inches; at sides, 20 inches.

P. & F. Llanch & Co.

500—TWO NEEDLEWORK PORTIÈRES AND LAMBREQUIN

Early Louis XIV Period

1400-

Petit-point, displaying, within two red-scrolled panels, two immense bouquets of rare flowers, the upper set in a beautifully lambrequined rush basket, the lower in a two-handled vase on a similar lambrequin; border of floral vines. The lambrequin, with scalloped foot, displays, alternately, lambrequined basket, vases and bouquets of flowers; finished with border to match portière. Executed in full rich harmonious colors on deep ivory grounds.

Portières: Length, 2 yards 21 inches; width, 32 inches.

Lambrequin: Length, 2 1-3 yards; depth, 21 inches.

Third and Last Afternoon

501—RENAISSANCE TAPESTRY

S. Shiffner
Brussels Sixteenth Century

975- “Actæon Hunting.” Actæon, in classic garb, is at left before a grove of trees; he draws an arrow in his bow to shoot a wild bear seen at right. Beyond the bear is a party of mounted and unmounted huntsmen and their hounds, rabbit hunting; a distant château and wooded mountains rising to a small strip of sky. Woven in woodland greens, golden-yellows with fine notes of crimson and blue in the costumes. Finished with a narrow border in pastel colors, displaying a broad staff entwined with scrolling floral vines.

Height, 4 feet; length, 4 feet 3 inches.

Note: This finely woven tapestry has the Brussels mark, a shield with reversed B at left foot of blue selvedge and Geubel's weaver's mark at right side, a “G with a curled horn.”

502—RENAISSANCE TAPESTRY

J. Milbank
Flemish Sixteenth Century

350- “A Royal Hawking Party.” Henry III, mounted on a chestnut charger, progressing from the right of a flower-decked foreground, in which a rabbit and other field animals are seen, has just started his hawk aloft. Hounds and a falconer are toward left of a grove of trees, filling the distance and rising to small patches of sky. Finished with blue and yellow bands.

Height, 6 feet 6 inches; width, 2 feet 3½ inches.

503—RENAISSANCE TAPESTRY

Collectors Galleries
Flemish Sixteenth Century

300- “Henry II and His Queen Hawking.” The King in court attire, a hound at his feet, promenades in a flower-decked foreground with his Queen, who carries a hawk perched on her right hand. A falconer is in the distant left pointing out a bird beyond; he stands before a heavy wood rising to hills and a small patch of sky. Woven in golden-yellows, pink, ivory, blue and woodland greens. Finished with blue and yellow bands.

Height, 6 feet 7 inches; width, 3 feet 10 inches.

Third and Last Afternoon

504—RENAISSANCE TAPESTRY

M. A. H. Scribner.
Flemish Sixteenth Century

375- “Henry IV Hawking.” The King and Gabrielle d’Estrées are galloping toward right, across the uneven flower-decked foreground; several hounds are near and falconers are beyond amid the trees of the rising distance, crested by château and craggy mountains. Hawks and their prey are seen in a narrow strip of sky. Finished with blue and yellow bands. *Height, 6 feet 5 inches; width, 2 feet 9 inches.*

505—RENAISSANCE TAPESTRY

M. A. H. Scribner.
Flemish Sixteenth Century

375- “Royal Hawking Party.” A royal princess stands at left foreground of a rising wooded landscape overgrown with wild flowers. She is wearing court robes, carrying a hawk perched on her right hand and addressing a sturdy falconer standing at right near a shivered tree-trunk. The wooded distance is animated by further personages of the party. Woven in varied woodland green, browns, ivory and a range of golden-yellows. Finished with blue and yellow bands.

Height, 6 feet 7 inches; width, 3 feet 8 inches.

506—AUBUSSON TAPESTRY

J. H. Mather.
Seventeenth Century

300- “Cranes.” At left rises a large blossoming tree canopying a park rising to a wooded château and snow-clad mountains. In the foreground are two cranes amid large flowering shrubs. Finished with yellow and tawny brown bandings.

Height, 6 feet 6 inches; width, 3 feet 6 inches.

507—VERDURE TAPESTRY

L. Alavoine. Gothic Period

575- “A Unicorn Affrighted.” Broad scrolling Gothic acanthus leaves canopy a foreground of fruiting shrubs, flowers and a small oak at right. In the center is an agitated Unicorn (the symbol of chastity), running from a lion breaking through the canopy of leafage; below, a further lion has brought down a spotted fawn and two rabbits serenely browse nearby. Two hawks, amid conventionally placed trees, are before a city of many turreted edifices. Woven in dull blues, tans, pinks, ivory, browns and many tones of green. (Has been restored with embroidered portions.)

Height, 8 feet 3 inches; width, 5 feet 9 inches.

From the celebrated Golden Collection.

Third and Last Afternoon

The following series of **four Flemish Renaissance Tapestries** of the sixteenth century illustrate episodes of the legendary visit of the great Attic hero Theseus to the Court of Minos, King of Crete. The fantastic settings for the incidents are very variedly composed with animals amid foregrounds overgrown with brambles and flowers, views of extensive arbored Italian gardens, pavilions and villas, arranged with much felicity and giving great decorative quality to the subjects. The coloring, of rich crimson, golden-yellows, blues, tans, ivory and varied greens, gives a further charm to this fine set of tapestries.

508—RENAISSANCE TAPESTRY

*P. W. French & Co
Flemish Sixteenth Century*

3100- “Theseus Arriving at the Court of Minos.” An expansive columned and towered Italian villa and a formal garden occupy the center, bowered by groves of trees at flanks. An arcade of caryatids arched with vines leads to a pavilion before the villa and a similar arcade crowns the roof of villa at left. A gardener approaches a splashing dolphin fountain dedicated to Neptune in the front of the garden. Theseus, mounted, and several attendants appear in the grove of trees at right. Distant wooded heights with habitations crest the trees and villa.

Height, 8 feet; length, 9 feet 5 inches.

(Companion to the following)

From the collection of Jean Dupuy, Ministre Français.



No. 508—RENAISSANCE TAPESTRY (*Flemish Sixteenth Century*)

Third and Last Afternoon

509—RENAISSANCE TAPESTRY

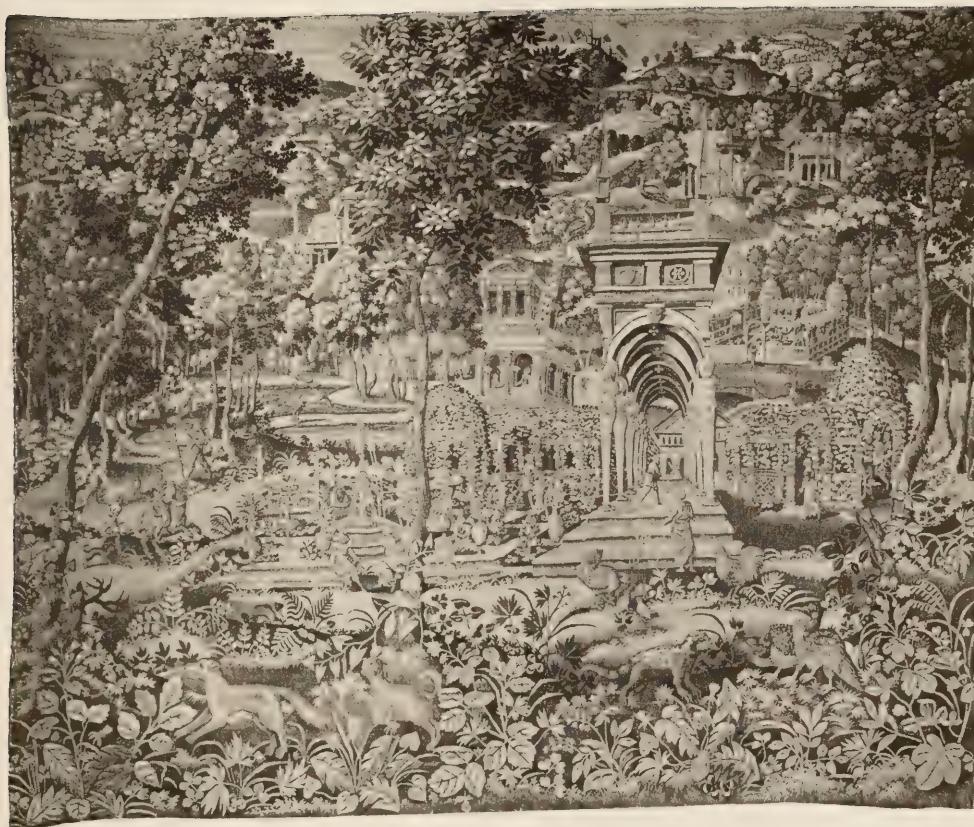
F. J. G. & Co.
Flemish Sixteenth Century

~3000- “Theseus and Ariadne.” A long portico, arched with vines and corybantic termes rises toward right and leads to a pinnaclled villa. Italian gardens, arcaded with trellised vines, are at left and right, and further columned buildings, some in ruins, are in the distance amid trees rising to a narrow strip of sky. King Minos, in classic garb, is about to enter the portico and addresses a personage nearby. In the garden at left, before a fountain dedicated to Diana, Theseus and Ariadne, the daughter of King Minos, are seated in conversation; beyond, further to the left, a stag hunt is in progress, and two men, one mounted, are hawking.

Height, 8 feet; length, 9 feet 5 inches.

(Companion to the following)

From the collection of Jean Dupuy, Ministre Français.



No. 509—RENAISSANCE TAPESTRY (*Flemish Sixteenth Century*)

510—RENAISSANCE TAPESTRY

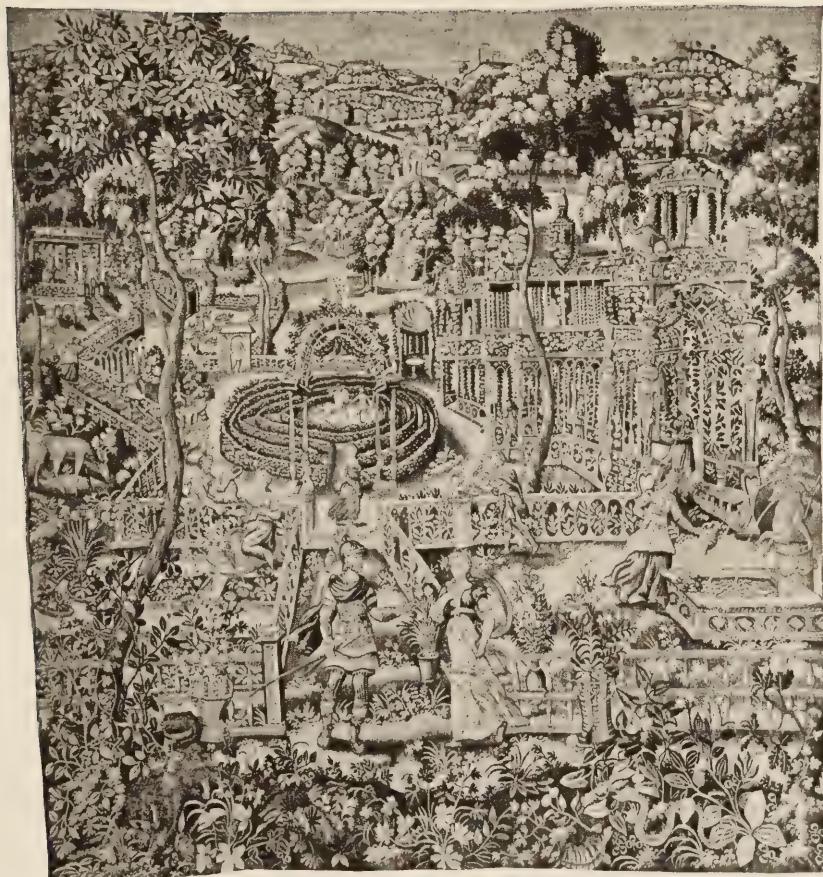
Flemish Sixteenth Century

3300- “Theseus Killing the Minotaur.” Ariadne and the hero stand in the center before a balustraded entrance to an extensive Italian garden, guarded by Sphinxes, and an arch surmounted by Juno’s emblem, a peacock. In the center of the garden is the circular labyrinth so skilfully constructed by Dædalus; wherein Theseus is successfully combating the dreaded Minotaur, before numerous interested spectators. Many persons are in the garden, others are mounting arched zigzagged flights of steps at left, rising to a columned pavilion, where sit King Minos and his Court, amid fruiting trees. At right is a vine-clad arched villa adorned with caryatids; many further personages are at the windows eagerly following with their eyes the terrible encounter before them. Before the villa a nymph is drawing water from a splashing dolphin fountain dedicated to Neptune. Tall trees rise at right to a central vista of a stream, windmill and lightly wooded height, rising to a narrow strip of sky.

Height, 8 feet 2 inches; width, 7 feet 6 inches.

(Companion to the following)

From the collection of Jean Dupuy, Ministre Français.



No. 510—RENAISSANCE TAPESTRY (*Flemish Sixteenth Century*)

Third and Last Afternoon

511—RENAISSANCE TAPESTRY

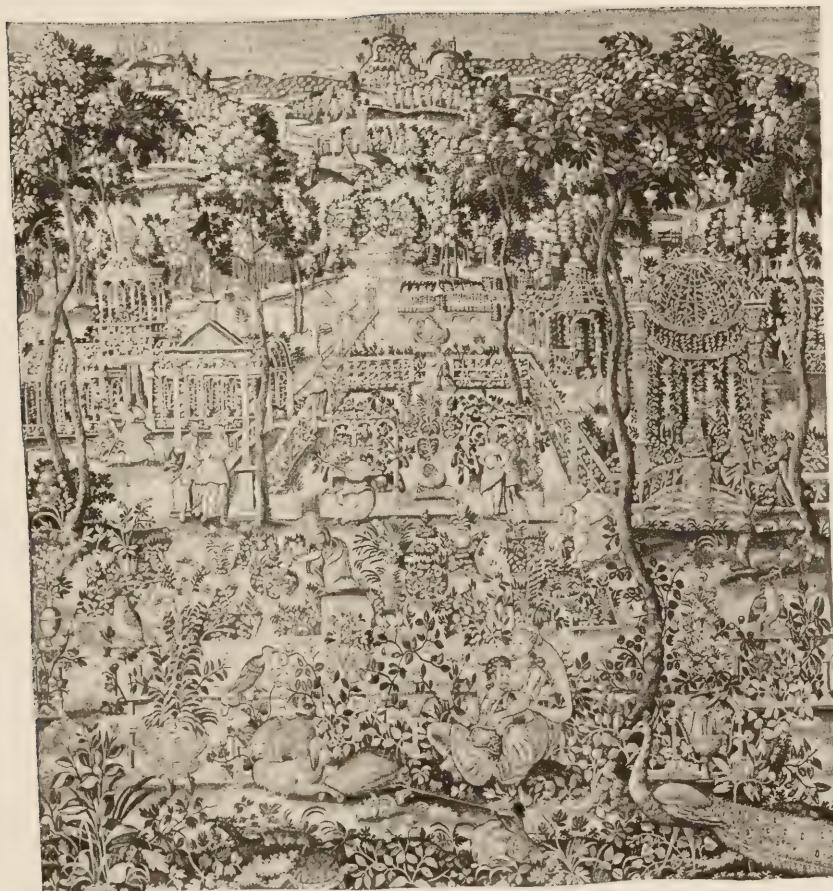
F. W. French & Co.
Flemish Sixteenth Century

3700- "Theseus Paying Homage to Ariadne." An elaborate vine-clad trellised, arched Italian garden occupies the entire center. Many classic couples, at various avocations, and several gardeners, tending rare plants, animate the garden. At right, in a bowered niche, is a splashing fountain dedicated to Theseus' hero, the young Hercules; nearby are several seated devotees. Toward right, Theseus is seen seated at the feet of Ariadne. Occasional fruiting trees rise high above the garden to lightly wooded heights crested by habitations in the distance seen before a narrow strip of sky.

Height, 8 feet 5 inches; width, 7 feet 6 inches.

(Companion to the preceding)

From the collection of Jean Dupuy, Ministre Français.



No. 511—RENAISSANCE TAPESTRY (*Flemish Sixteenth Century*)

Third and Last Afternoon

512—FLEMISH TAPESTRY

F. Tr. F. in L. & Co.
Late Gothic Period

5-5- “The Crucifixion and Resurrection.” Our Lord, nude save for a loin-cloth and wearing a crown of thorns with label above inscribed I N R I, is seen on a cross at center of a romantic hilly landscape in which a large Gothic city and a distant castle appear. St. John, the Magdalene and the two Marys, a tertiary Franciscan Abbess, evidently the donor of the tapestry, and the Blessed Virgin are grouped to left and right of the cross. At right our Lord is within a golden glory, rising from the tomb and confounding the Roman soldiery. Toward left of the immediate foreground is a banderole inscribed “Cœur Anne” and a coat-of-arms charged with three pence bags and a barred hand. The coloring is a beautiful symphony in lovely blues and yellows scarcely interrupted with minor colors. Finished with a tawny brown band.

Height, 6 feet; length, 9 feet.

513—FLEMISH TAPESTRY

F. Tr. F. in L. & Co.
Late Gothic Period

8-10- “The Martyrdom of the Franciscans, Saints Daniel and Samuel.” Arbaldus, the brutal executioner, stands with uplifted scimitar before a Gothic castle captioned “Cepte.” He is about to strike off the head of the kneeling Saint Samuel; Saint Daniel is prone on the ground behind him, his head already stricken off. At left, before a wooded castle, is a group of two kneeling saints and one standing, captioned: Saints Accurse, Aduit and Otto. At right is a group of five standing saints, captioned: Saints Auge, Dom, Leo, Nicholas and Hugolin. The saints all wear the Franciscan habit. At crown, toward left, is a circular medallion bearing a coat-of-arms charged with a crescent, mollet and three spindles. Woven in rare pearly-browns, blue, pinks, green, ivory and yellow. Finished with brown bandings.

Height, 5 feet; length, 9 feet.

Third and Last Afternoon

514—FLEMISH TAPESTRY

Late Gothic Period

“St. Francis of Assisi Receiving the Stigmata.” Our Lord, nude save for a loin-cloth and the crown of thorns, inscribed I N R I, is in center raised on the cross. Before Him, at right, kneels St. Francis, receiving the flowing wounds from the Saviour. Beyond the cross is an uneven rising landscape enlivened by a few trees, an immense fruiting and trailing grapevine, two castles at left and a large Gothic city, captioned Maroche, at right. In front of the city St. Bernard is prone on the ground and St. Pierre is kneeling before his executioner, Miramolin, who stands holding aloft his cursed scimitar. Woven in pearly blues, browns, pinks, tans, ivory, yellow and varied greens. Finished with brown bandings.

Height, 5 feet; length, 8 feet 4 inches.

Mr. E. Walker.

515—RENAISSANCE TAPESTRY

Brussels Sixteenth Century

“The Colossus of Rhodes.” The Colossus, habited as Apollo bearing bow and quiver of arrows, stands across the mighty harbor of Rhodes with its multifarious shipping and activities, winding aqueduct and the city on the horseshoe far shore, crested with wooded hills and crags rising to a narrow strip of sky; two clumps of trees flank the harbor and are animated by groups of traders. In the flower-decked foreground innumerable artisans, and at left the laureated sculptor Chares, work with avidity on the construction of the Colossus, sculpturing with strange implements the huge head and other details. Cupidon, with his attributes, is seated in the immediate center, casting glances at King Henry II and Catherine de Medici, posed as Mausolus and Artemisia, standing at right addressing two ladies, possibly Diane de Poitiers and Anne de Montmorency, attended by courtiers at left. These principal groups are richly habited in semi-classic attire. Woven in blues, yellows, tans, pearl-gray and ivory with a note of fine crimson skilfully reiterated through the composition.

Height, 7 feet 9 inches; length, 9 feet 6 inches.

Note: This interesting tapestry was woven from the celebrated cartoons by Henri Lerambert and Antoine Carron.

Third and Last Afternoon

Barton-Price-Wilson.

516—RENAISSANCE TAPESTRY Brussels Seventeenth Century

Marc Antony offers the Diadem to Cæsar. Imperial Cæsar is enthroned at center under a columned niche. Marc Antony approaches from left, bearing an uplifted coronet; at right a warrior kneels holding a sword, flaming with a "Venus Genitrix" apparition; further dignitaries and courtiers are grouped at far right and left, standing on the tessellated pavement before columns. Unruly Roman Legions are grouped in the flanking backgrounds. Woven in rich crimson, blue, grays, pinks, yellows, tans, and ivory. Borders of rare clusters of fruit and flowers borne on strap medallions and interrupted at sides by figures holding perched hawks; the borders, richer in color than the field, are on deep ivory grounds; finished with scrolled and rosetted red guards.

Height, 6 feet 3 inches; length, 11 feet 10 inches.

From the famous Golden Collection.



No. 516—RENAISSANCE TAPESTRY (Brussels Seventeenth Century)

Third and Last Afternoon

517—ARRAS TAPESTRY

71-1571-1000

Louis XII Period

3500- "Gombault and Macée." The rustic lover Gombault stands toward right with a companion holding his arm, receiving two musicians, one playing a cornemuse, the other a flute; at left the garlanded Macée and her mother spread a cloth on a trestled table for a feast; nearby is a hound and a lad turning a spit over a wood fire; the spit is generously laden with a whole sucking pig and fowl. Beyond, under a fruiting apple tree, a cottage is seen; at right an oak tree laden with casks of wine and a half-timbered farmhouse. In the wooded rising distance are further farm dwellings, a church and a château. The figures are clad in Gothic holiday attire. Woven with crimson, full blue, yellow, tans, and ivory, giving a rich tone to the greens of the landscape. Above the landscape is a scroll inscribed: "Marcot ilse faylt ohspecher que tout sout prest pain vin et chairvoy la lespuies ense Boccage"; at foot is another reading: "Gombault vous freres bom mesnage vous et Macee elle est bien sage et aures des enffans assez." Elaborate borders, displaying pastoral trophies and emblems, amid rare clustered fruits, at central right and left are two long cartouches bearing mock coats-of-arms of the peasant Gombault; the borders develop more crimson than the field and are finished with two crimson and yellow ribbon and medallion leaf guards. (Border at right fully restored.)

Height, 9 feet 6 inches; length, 11 feet.

From the celebrated Gaillard Collection.



No. 517—ARRAS TAPESTRY (*Louis XII Period*)

518—EARLY FRENCH TAPESTRY *Gothic Renaissance Period*

1900- “A Royal Ice Carnival.” On the broad moat of a many-towered and arcaded château, projecting from left to about center, many groups of personages are skating; at left, a young lord is pushing his spouse before him; nearby a peasant has tripped over a young woman and an important dignitary hastens to aid the fair lass; beyond, two little children pull two others in a sled; further skaters of lesser degree approach from a winter-bare farm at right, with its yard occupied by several peasants and four huge hogs feeding at a trough. On the foreshore at right, the Seigneur of the château is in conversation with two ladies, who appear interested in the animated scene before them; nearby a youth leans over and cautions a seated maiden, who is busily adjusting her skates. A rocky eminence crests the château at center and symbolic heads of Boreas appear in the sky. The weaving is of especially fine quality and the rendering of the fleeting facial expressions is admirable. The personages are richly clad and a recurring brilliant crimson gives a lively tone to the gay scene.

Height, 7 feet 10 inches; length, 8 feet 3 inches.

Note: This and the following historic tapestry are traditionally ascribed to the celebrated collection of Jacques Cœur (1395-1456), the mediæval Crœsus of France. Cœur was malignantly accused of poisoning Agnes Sorel, tried, and disgraced by Charles VII, who ordered his imprisonment and the dispersal of all his marvelous treasures on June 5, 1453.

(Companion to the following)



No. 518—EARLY FRENCH TAPESTRY (*Gothic Renaissance Period*)

Third and Last Afternoon

L. Alavoine & Co.

519—EARLY FRENCH TAPESTRY *Gothic Renaissance Period*

3000- “Rustic Ice Carnival.” Several skaters are on a small lake at right. On the bank of the lake at left are many animated spectators watching the skaters and other persons putting on their skates. An agitated rustic in the rear gives an alarm and points to a foray of a band of marauders attacking their village in the distance, where some of the farmhouses are in flames, the cattle being driven off and other buildings being looted. The crimson is even more developed in the foreground figures than in the preceding.

Height, 7 feet 10 inches; width, 7 feet 5 inches

Note: This historic tapestry and the preceding are traditionally ascribed to the celebrated collection of Jacques Cœur (1395-1456), the mediæval Crœsus of France. Cœur was malignantly accused of poisoning Agnes Sorel, tried, and disgraced by Charles VII, who ordered his imprisonment and the dispersal of all his marvelous treasures on June 5, 1453.

(Companion to the preceding)



No. 519—EARLY FRENCH TAPESTRY (*Gothic Renaissance Period*)

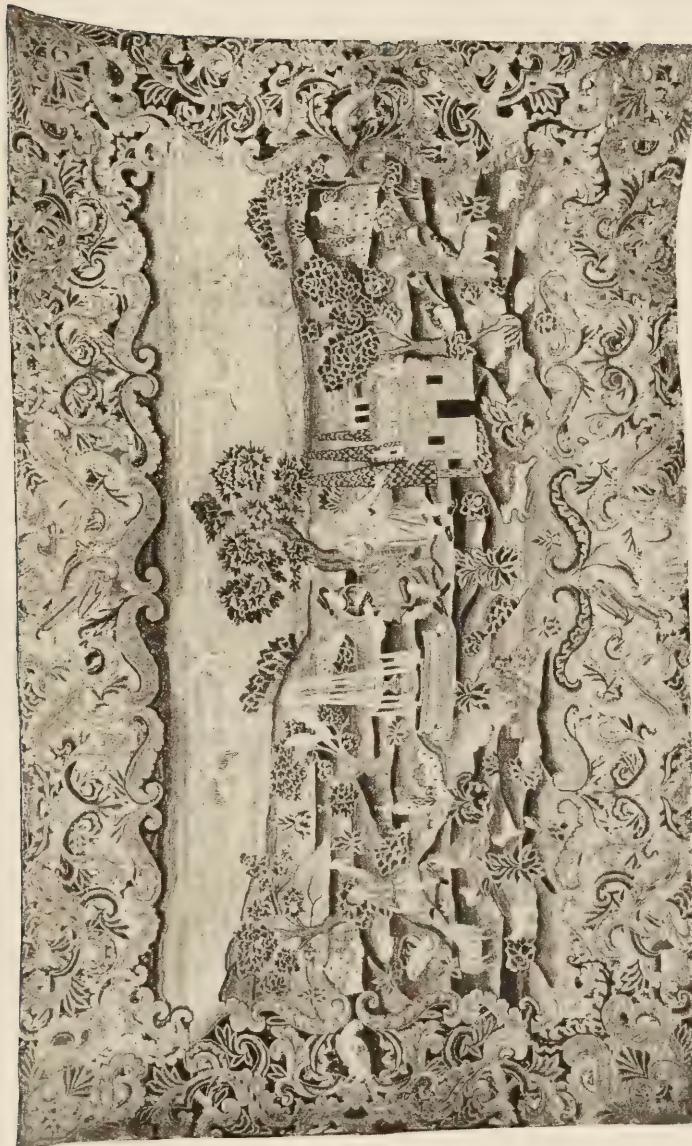
520—NEEDLEWORK HANGING

Hayden Co.
English Renaissance

2700- “Jacob Feeding Laban’s Flocks.” A rising undulating hilly domain of broad expanse is animated by domestic animals, a shepherd, flowering shrubs, dwarf trees, birds and various groups of buildings. In the center, between a spouting Italian fountain and a Palladian villa, Jacob and Laban are in conversation; a small lad at left, with a bird perched on his hand, is calling to the central group. Gay-plumaged birds are flying in the sky. Executed with a great variety of stitches, of petit-point and point St. Cyr, in rich harmonious colors. Broad, irregular borders displaying interlacing, scrolled acanthus leaves, enlivened at centers with perched parrots, at the corners with shell cartouches, in similar tones to the field.

Height, 7 feet; length, 11 feet 3 inches.

From the collection of the Duc d’Avray.



No. 520—NEEDLEWORK HANGING (*English Renaissance*)

Third and Last Afternoon

Withdrew

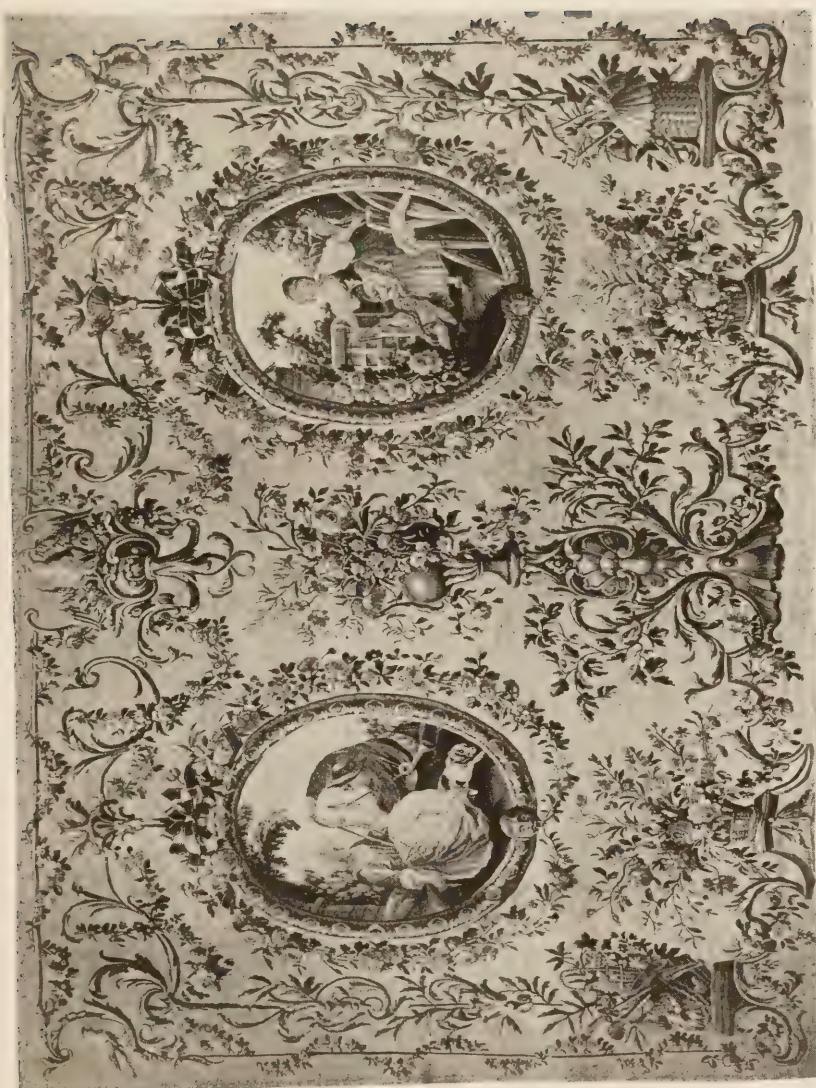
521 ROYAL AUBUSSON TAPESTRY *French Eighteenth Century*

“Pastorales.” After Boucher. Displaying two rose-garlanded oval medallions enclosing figure subjects, “Blindman’s Buff” and the “Peasant Lovers”; interrupted in the center by a leaf-scrolled cartouche surmounted by an ornate vase of flowers. Irregular scrolled acanthus-leaf border with central crowning cartouche, supporting an eagle bearing garlands and festoons of flowers which continue and entwine the entire border; at foot, below the medallions, are two rustic baskets of flowers; at corners, two beautiful pastoral trophies. Finely woven on deep ivory with pinks, blues, green, soft yellows, tans and passages of rare crimson, giving a fine balance to the composition.

Height, 9 feet 4 inches; length, 13 feet 3 inches.

Note: The cartoons for the figure medallions of this tapestry are from the brush of Boucher; the flowers by J. B. Monoyer.

From the Château de Bernonville, propriété appartenant actuellement à Monsieur Clemenceau.



No. 521—ROYAL AUBUSSON TAPESTRY (French Eighteenth Century)

W. B. Darmstadt

522—RENAISSANCE TAPESTRY

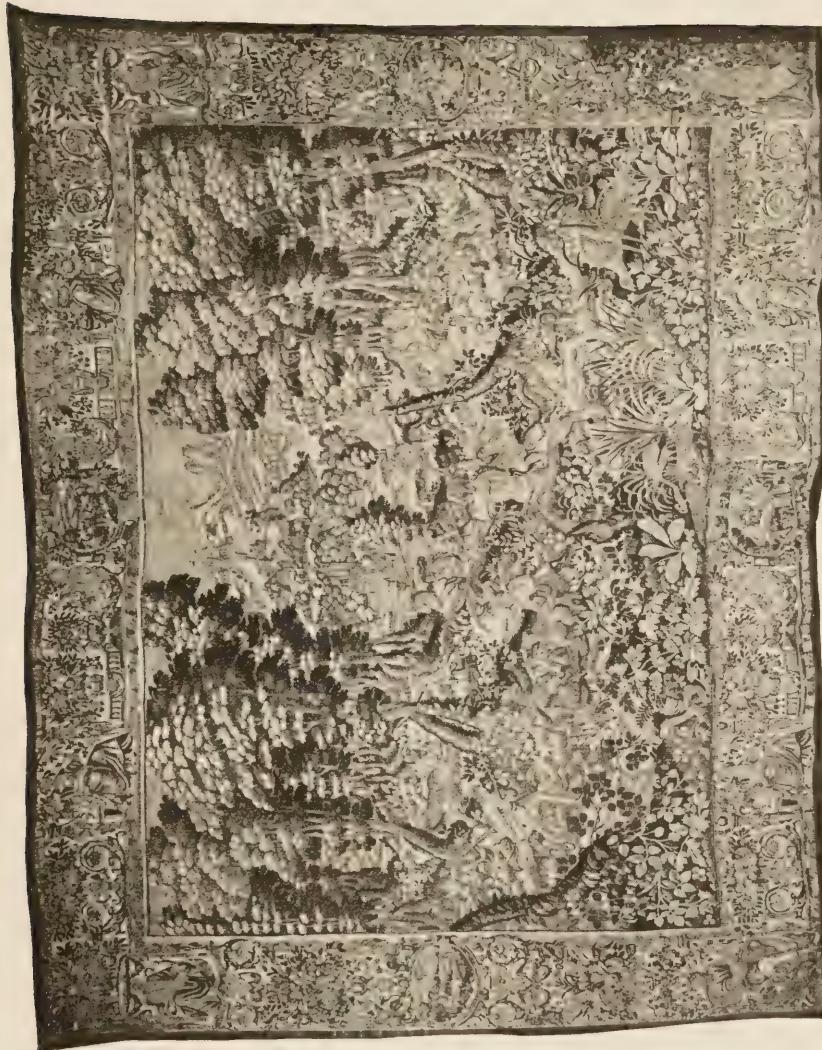
Flemish Sixteenth Century

3100-

“Bear Hunting.” Rising uneven foreground, overgrown with flowers and brambles, occupied by groups of mounted huntsmen and their attendants hurrying to despatch a bear, holding a lamb in its clutches and brought to bay by a pack of hounds. A central wooded vista is animated by châteaux, a Gothic cathedral and a castle perched high on distant craggy mountains. Groves of trees flank the vista; amid the trees two further encounters transpire, at left with a boar, at right with a further bear. Pheasants, a rabbit and other animals enliven the immediate foreground. Woven in forest-greens, tans, blues, yellows and ivory with rich passages of crimson in the costumes. Elaborate broad borders displaying central miniature classic landscape medallions interrupted by niched and arbored figures of Juno, Apollo, Flora, Pomona, nymphs, satyrs, and cupids, amid rare clustered flowers and fruit. Executed in the colors of the field on deep warm ivory grounds.

Height, 11 feet 4 inches; length, 15 feet 4 inches.

From the collection of the Duc d'Avray.



No. 522—RENAISSANCE TAPESTRY (*Flemish Sixteenth Century*)

Third and Last Afternoon

523—RENAISSANCE TAPESTRY

850-

Collector's Galleries

Flemish Early Seventeenth Century

"The Thrice Offered Diadem to Imperial Cæsar on the Lupercal." Three Roman generals in classic garb, each bearing a diadem resting on a cushion and pallium, stride to right across the tesselated court of a magnificent columned palace adorned at left by a niche occupied by a group of figures, "Imperial Cæsar reluctantly refusing the Diadem from Marc Antony"; at center, high on a flight of steps, is a figure retreating from the scene. At crown is laurel festooned label inscribed HVC REFR EXITV. Woven in rich crimson, pinks, coral red, fine greens, yellows, tans and ivories. Narrow borders of husked leafage and inner guard of bead and reel motives. Executed in tans and yellows.

Height, 9 feet 3 inches; width, 9 feet 2 inches.

(Companion to the following)

524—RENAISSANCE TAPESTRY

600-

W. Smadbeck.

Flemish Early Seventeenth Century

"Cæsar Triumphant." Laureated Cæsar, in classic toga carrying a palm branch in his left hand, crosses a tesselated court to right. He is followed by four dignitaries, also bearing palm branches. A columned palace, with an obelisk before it at right, fills the background, except for a small wooded vista at left. Woven in similar colors to preceding and with the same narrow border.

Height, 10 feet; width, 5 feet 8 inches.

(Companion to the preceding)

ANTIQUE FURNITURE

525—WALNUT REFECTIONARY TABLE

H. Baumgarten.

170-

Florentine Sixteenth Century

Massive oblong top. Supported on fine single end balusters with scrolled cross feet and central heavy bar stretcher.

Height, 2 feet 7½ inches; length, 6 feet 11 inches; width, 2 feet 2½ inches.

Third and Last Afternoon

526—WALNUT REFECTIONARY TABLE

200-

Molded oblong top, enriched with fluted dentils; paneled and molded frieze, fitted with three unequal drawers, trimmed with original brass, scrolled dolphin loop-handles with lion mask backs. Supported on baluster legs, rosetted square feet and box stretcher.

Height, 2 feet 9 inches; length, 6 feet 7 inches; width, 2 feet 8 inches.

A. Baumgarten.

Florentine Sixteenth Century

527—WALNUT REFECTIONARY TABLE

260-

Massive oblong top. Supported on single end balusters set on broad, molded cross stretchers; straight central stretcher.

C. E. Woodhouse

Florentine Sixteenth Century

Height, 2 feet 8 inches; length, 7 feet 6 inches; width, 2 feet 1½ inches.

528—WALNUT REFECTIONARY TABLE

150-

Massive oblong molded top in one piece; with deep frieze. On three spaced baluster supports, with cross, scrolled feet and straight central stretchers.

Mrs. A. J. Train.

Florentine Sixteenth Century

Height, 2 feet 8 inches; length, 8 feet 8 inches; width, 2 feet 1½ inches.

Mr. Williams.

529—CARVED WALNUT REFECTIONARY TABLE

800-

Massive oblong top, enriched with fluted dentils. Very massive lyre-shaped end supports adorned with fine leaf-scrolled claw feet and cartouched coats-of-arms. Scroll valanced center stretcher embellished with flutings. The end supports have apparently been resculptured.

Florentine Sixteenth Century

Height, 2 feet 10 inches; length, 10 feet 5 inches; width, 3 feet 4 inches.

Third and Last Afternoon

530—WALNUT REFECTIONARY TABLE

Duct.

Florentine Sixteenth Century

Massive molded oblong top. Supported on fine pear-shaped end balusters with scrolled cross feet and heavy central stretcher.

Height, 2 feet 9 inches; length, 9 feet 8½ inches; width, 2 feet 7 inches.

531—CARVED WALNUT REFECTIONARY TABLE

Florentine Sixteenth Century

530-

Massive leaf-molded oblong top. On three solid reed-gadrooned vase-shaped supports, the outer adorned with coats-of-arms; spreading leaf-scrolled and guilloche motived feet. Two central stretchers with double reversed motives similar to the supports and central square leaf pinnacles. Portions of the carving apparently resculptured.

Height, 2 feet 9 inches; length, 12 feet 5 inches; width, 3 feet 4 inches.

(Illustrated)

532—TWELVE-FOLD COROMANDEL LACQUER SCREEN

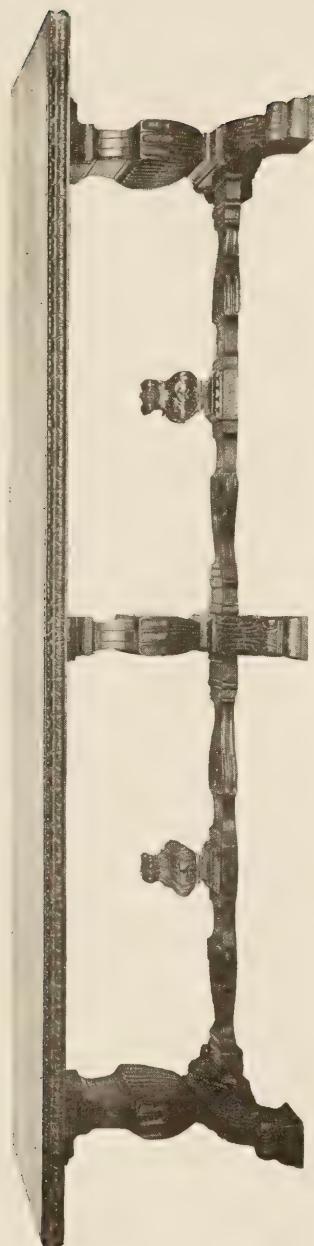
di lacca

Ch'ien-lung Period

532-

The entire center displaying a continuous view of "A Mandarin's Palace." The palace, with many elaborate verandas, spreads out before rocky ground at left, and many ceremonial scenes transpire, animated by innumerable figures. At crown and foot are series of flower panels, symbolic of the "Seasons," surrounded by a lotus and scrolling ribbon border. Back, similar in treatment, exhibits in center many country pavilions of an extensive domain, with lotus pond and numerous Court ladies at varied avocations; the panels at crown enclose symbols of the "Hundred Antiques," at foot flowers; similar surrounding floral border to front.

Each fold: Height, 9 feet 1 inch; width, 1 foot 7¼ inches.



No. 531—CARVED WALNUT REFECTIONARY TABLE (*Florentine Sixteenth Century*)

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